

# THE ILLUSTRATED LONDON NEWS.



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The Apollinaris spring overlooks the Rhine Valley. From it comes the soft water, naturally aerated, affectionately known as Polly. Apollinaris has the unique quality of bringing out the true flavour of a whisky. Ask for 'Scotch and POLLY'



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1949 & 1953

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**V.C** *finest amontillado 22/- a bottle*

**TOP OF THE MILK** *full cream 21/- a bottle*

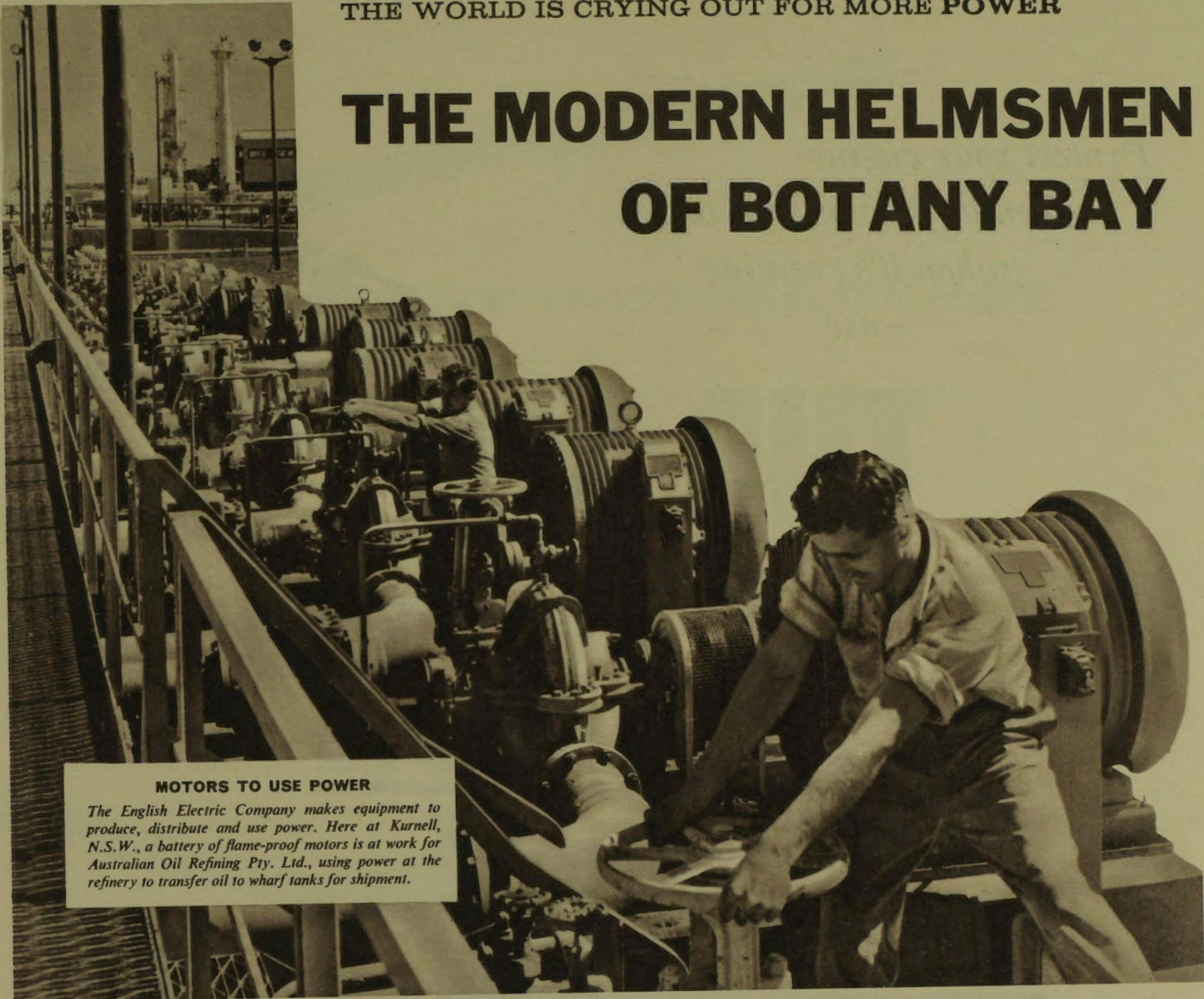
DUFF GORDON SHERRIES





THE WORLD IS CRYING OUT FOR MORE POWER

# THE MODERN HELMSMEN OF BOTANY BAY



## MOTORS TO USE POWER

*The English Electric Company makes equipment to produce, distribute and use power. Here at Kurnell, N.S.W., a battery of flame-proof motors is at work for Australian Oil Refining Pty. Ltd., using power at the refinery to transfer oil to wharf tanks for shipment.*

## They're helping to steer Australia—and Britain—to greater prosperity

On a high tide 189 years ago, Captain James Cook sailed his good ship "Endeavour" into Botany Bay—and modern Australia was born. Today, in the wake of the "Endeavour," come large oil tankers, bringing raw oil to the big modern refinery at Kurnell, near the spot where Cook first dropped anchor.

The "helmsmen" in our picture are landlubbers and proud of it. They're guiding oil from the refinery's big catalytic cracker to wharf tanks for shipment, thus speeding it on its way to the thriving—and thirsty—Australian economy. The pumping equipment they're using is driven by a battery of English Electric flame-proof motors.

The world over, English Electric power equipment is helping to get oil through to the consumer quickly and reliably. The Company's great range of steam turbines, gas turbines, diesel engines, transformers, switchgear and motors are at work in exploring for oil, in exploiting it, in pipeline pumping, in distribution.

This equipment not only does valuable service for the world oil industry—it helps stimulate our British economy as a whole.

It earns us large sums of overseas currency, enabling us to buy more abroad.

It stimulates the economies of overseas countries, and thus enables those countries to buy more from us.

It gives the Company experience which can be applied to the home oil industry—just as the Company's home experience is applied to overseas projects.

## POWER FOR EVERY NEED

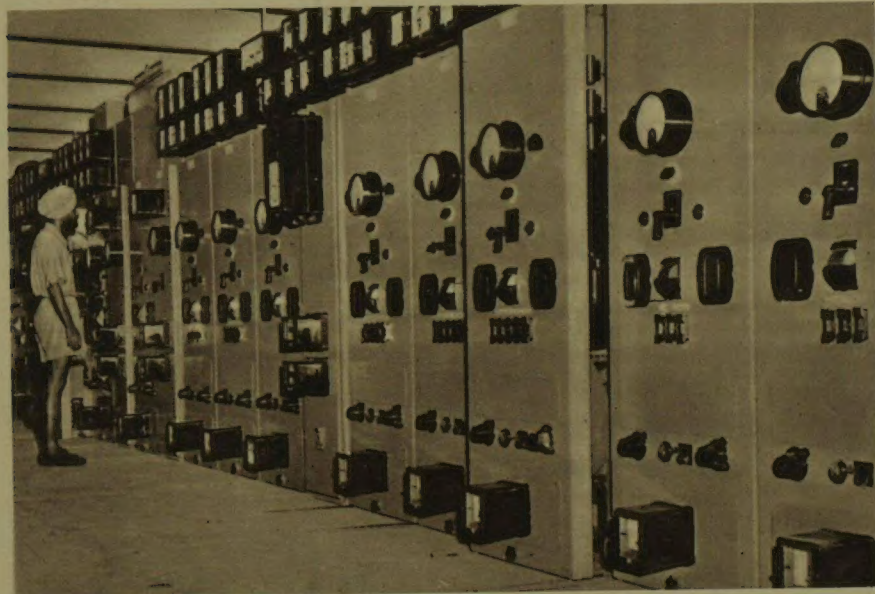
Creating the means to produce, distribute and use power is the business of The English Electric Company. Power produced from coal, oil, water, the atom. Power distributed by efficient transformers and switchgear to industry and the home. Power used by modern electric trains, industrial motors, and domestic appliances.

All of these activities lead to one end—more power at the elbow of more people for a richer life for everybody.

Power is the business of

# ENGLISH ELECTRIC

...bringing you better living

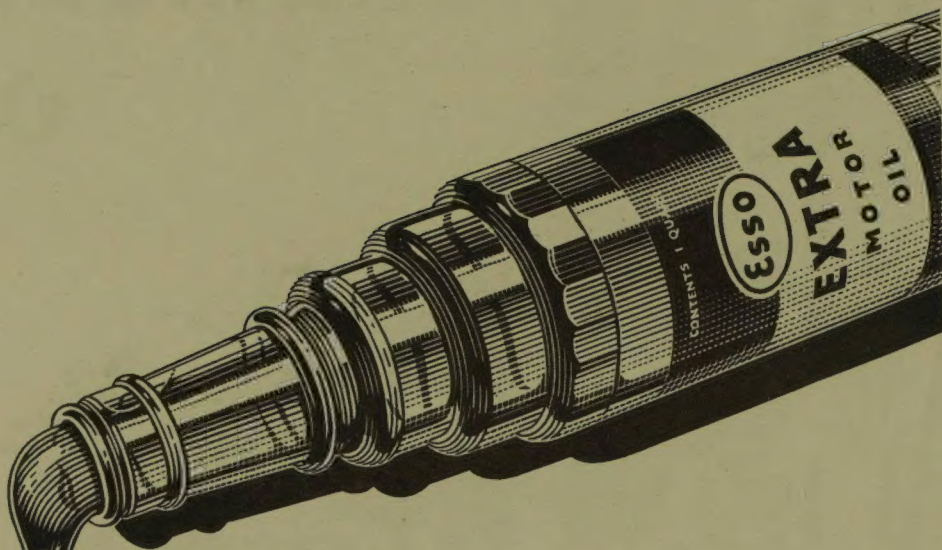


**SWITCHGEAR TO CONTROL POWER** Part of a 20-panel English Electric 3.3 kV switchboard installed at the Standard Vacuum oil refinery, Trombay, India.



*Protect your engine  
when it's idle as well as  
when it's running  
—use*

**THE  
OIL THAT  
STAYS ON  
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**EXTRA  
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The Standard-Triumph story is one of the most exciting in British industry today.

It's the story of young leaders, of new ideas; of enterprise and ambition.

It's the story of lusty independence in an age of great combines and mergers.

Acclaimed as "Britain's most exciting new car for years",

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More big ideas are brewing under the roofs of the Standard-Triumph organization.

To the world-famous reputation for craftsmanship and reliability and

the vigorous young blood of the Standard-Triumph group is now added new and vital capital.

The opportunities are immense. Standard-Triumph have just the team to make the most of them.





One of  
the most  
acceptable  
of gifts



GORDON'S is the drink that everyone can have to their liking: sweet or dry, short or long; with orange or lime; with tonic or ginger ale; with vermouth or as "The Heart of a Good Cocktail". This Christmas, give your friends the party spirit... give Gordon's.

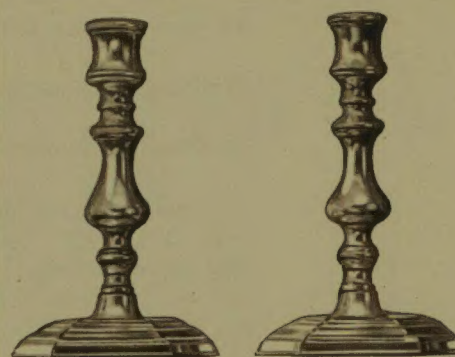
**Gordon's**  
the party spirit



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TANQUERAY GORDON & CO. LTD.



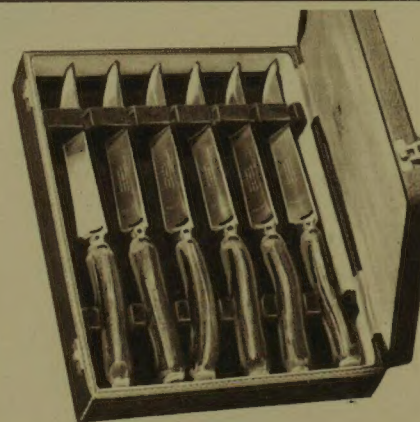
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GOLDSMITHS & CROWN JEWELLERS



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Candlesticks,  
4½" high.  
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Bomb-shaped cocktail shaker  
with three-fin tail, 10" high.  
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Triple purpose  
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used as a wine  
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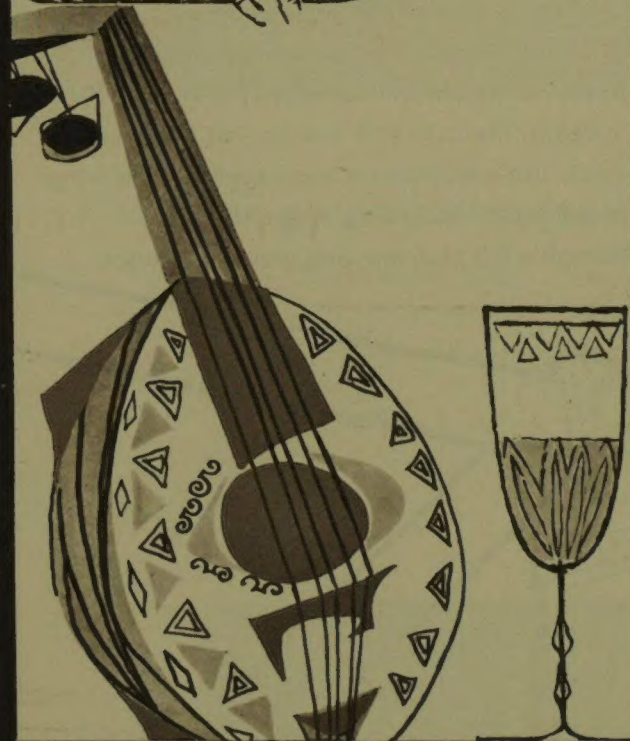
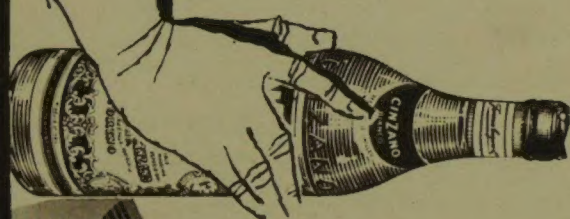


# CINZANO

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Harlequin—  
Italianissimo as Cinzano



### DELICIOUSLY DIFFERENT

... is the only way to describe this unique mellow yet refreshing, smooth and subtly sweet WHITE VERMOUTH.

Taste it once and you'll like it, taste it twice and you'll love it. Enjoy it alone with a twist of lemon peel—try it with soda and ice—mix it with gin or vodka—make it an ingredient of your favourite cocktail.

Keep CINZANO BIANCO at home—it is delicious any way.

**SPECIAL INTRODUCTORY SIZE 8/10**  
Large Bottle 16/9

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*Sweet, dark and richly coloured.*

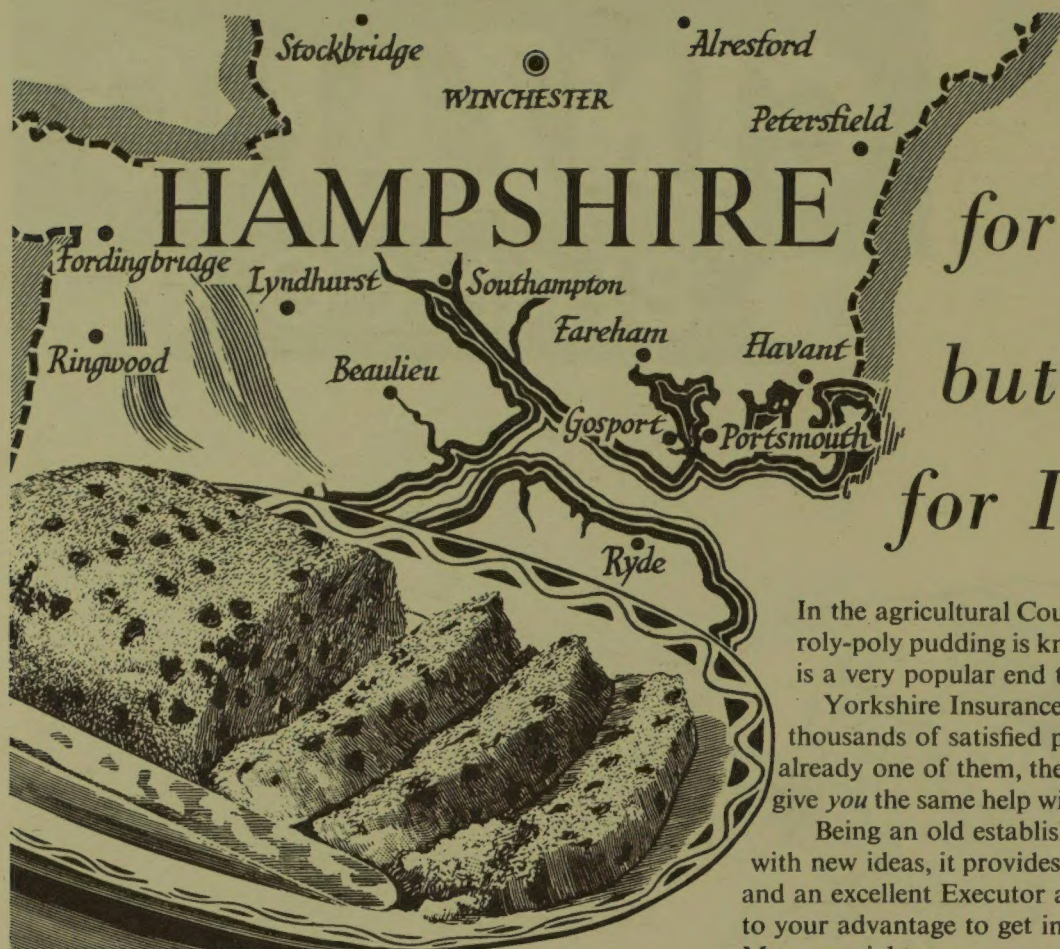
*Introductory size 8/10, large bottle 16/9.*

#### CINZANO DRY, FRENCH

*Introductory size 9/3, large bottle 17/6.*







## HAMPSHIRE for 'Black-eyed Susan' but YORKSHIRE for Insurance

In the agricultural County of Hampshire, the curranty roly-poly pudding is known as 'Black-eyed Susan', and is a very popular end to the farm-worker's meal.

Yorkshire Insurance is equally popular with many thousands of satisfied policy holders. If you are not already one of them, the "Yorkshire" will be pleased to give you the same help with all your insurance problems.

Being an old established Company, yet progressing with new ideas, it provides all types of modern insurance\* and an excellent Executor and Trustee service. It will be to your advantage to get in touch with our local Branch Manager right away.

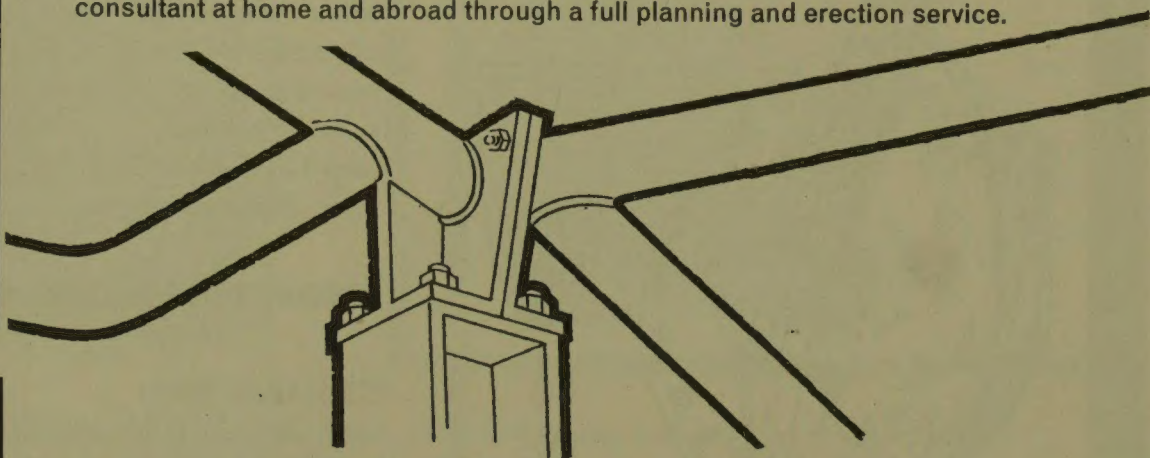
\*For instance—the 'Yorkshire' has long experience of the risk relating to farmers and modern farm equipment. Every aspect can be covered—Fire, Accidents to farm workers, Farmer's Third Party liability, Motor and Trade Vehicles, and all risks of Live Stock Mortality arising from breeding, exhibition, electrocution or transit. Special policies are available for Foot and Mouth disease.

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▲ Man with a confident look has a face made from the 'Cariflex' latex designed for the manufacture of foam rubber. His air of assurance is shared by manufacturers using 'Cariflex' general purpose rubbers.

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to the world's rubber industry, which now demands a greater supply of rubber than natural sources can provide. Man-made rubber, to an ever-increasing extent, is *Shell*-made rubber . . . **Cariflex**.

General purpose styrene-butadiene rubber, **Cariflex** is manufactured to standard specifications but with the hallmark of quality that distinguishes all things made by Shell.

Available in twenty different types of dry rubber and latex, comprising hot and cold polymers, oil masterbatches, carbon black masterbatches and hot and cold latices, **Cariflex** is used for many industrial and mechanical products, latex foam, toys, tyres and footwear.

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TRADE MARK



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*For further information consult your Shell Company  
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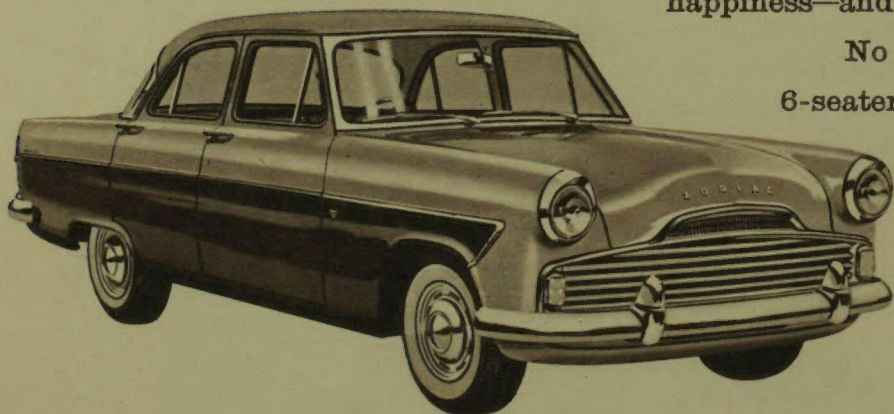
*what can*  
**her father think,  
 my dear?**

Jane's not, as they would suppose, in the throes of a midsummer madness. Merely enjoying the bliss of Automatic Zodiac driving...

revelling in the sheerest ecstasy of two-pedal control! She's found happiness—and wants full measure. You blame her? Of course not.

No one who's tried Britain's lowest-priced fully automatic 6-seater car would do so. Come and share Jane's happiness. See your Ford Dealer and try the Zodiac Automatic for yourself!

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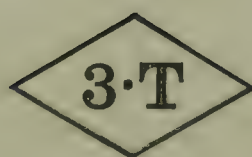
new design for good grooming





## Gracing today's finest cars

FOR MORE COMFORT, more confidence on any road, fine car owners choose Goodyear 3-T Nylon tyres. Designed and styled to match up to today's higher performance cars, they combine the 'triple toughness' of exclusive 3-T Nylon cord with the extra security of the Self-Adjusting Tread. They're the safest, strongest, most luxurious tyres ever built.



3-T NYLON TYRES by

**GOODYEAR**



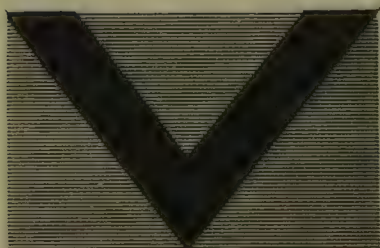
THE WORLD OVER MORE PEOPLE RIDE ON GOODYEAR TYRES THAN ON ANY OTHER MAKE



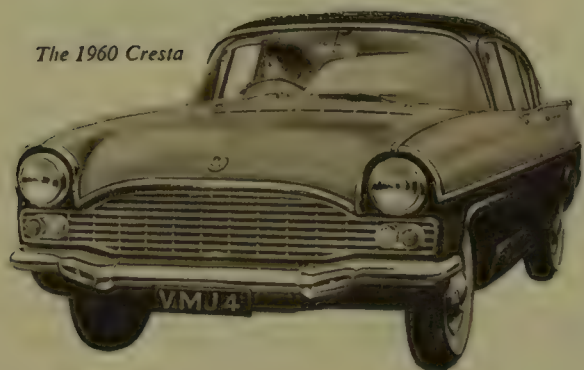
# Marvellous new cars... these 1960 Vauxhalls!



The 1960 Victor de Luxe



The 1960 Cresta



A pride-and-joy car, the 1960 Victor . . . long-looking and low, clean-looking and modern; the sort of car the discerning motorist falls for the moment he takes it on the road.

Driving is believing. Slip away from the kerb; change up . . . and up. No protests from the gearbox; no greedy revving—there's synchro-mesh on all forward gears. All clear in front; all clear behind: that much and more you can see at a glance, because the Victor has *vision*.

Nip in and out of traffic. Purr along at speed on the motorway. Corner with a surprising new ease. Every mile will increase your respect for its road-holding, its performance, its comfort and its *safety*.

And if you need a second opinion, note these extracts from a 'Sporting Motorist' road test report by Roy Salvadori: 'I find it difficult not to sound too glowing . . . the outstanding medium-sized saloon in the low price group . . . road manners impeccable . . . handles easily and safely . . .'

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Vauxhall Motors Ltd, Luton, Beds

## Everyone drives better in a Vauxhall





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MAPPIN watches are superb timekeepers, last a lifetime and give continual pleasure with the beauty of their design. All are shock-resistant, anti-magnetic and have unbreakable main springs. Their jewelled movements, Swiss-made to Mappin & Webb's specifications, are fully guaranteed. Here are Christmas gifts to be treasured for ever. And at our Showrooms you can see many other wonderful Christmas presents . . . Jewellery, Silver, Mappin Plate, Clocks, Fancy and Fine Leather Goods. Our Gifts Catalogue will gladly be sent.



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9 ct. gold, luminous spots  
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Come cruising with Royal Mail—the line that couldn't care *more* for those who care about comfort. There's a sailing date to suit everyone this season calling at the nicest places under the sun . . .

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Berths from £105. Calling at Gibraltar, Naples, Rhodes, Barcelona, Lisbon.

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**CRUISE No. 3.** 21 days (July 23–August 13)  
Berths from £105. Calling at Malaga, Haifa, Palma, Lisbon.

**CRUISE No. 4.** 14 days (August 14–August 28)  
Berths from £70. Calling at Vigo, Spezia, Lisbon.

**CRUISE No. 5.** 20 days (Sept. 3–Sept. 23)  
Berths from £100. Calling at Gibraltar, Villefranche, Venice, Dubrovnik, Kotor, Lisbon.

**CRUISE No. 6.** 21 days (September 24–Oct. 15)  
Berths from £105. Calling at Malaga, Alexandria, Piraeus for Athens, Malta, Lisbon.

**CRUISE No. 7.** 21 days (October 16–Nov. 6)  
Berths from £105. Calling at Palma, Istanbul, Odessa, Piraeus for Athens, Tangier.

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Please contact your Travel Agent or our Cruising Department. I.L.N.

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No entrance fee, no subscription! Just your return fare to somewhere hot—somewhere you'll grill gently till brown. BOAC recommends a flight to Bermuda, the Bahamas or the Caribbean, Africa, Ceylon or Australia . . . in First Class luxury or low-fare Tourist Class comfort, by the world's smoothest airliners. The iceman cometh! So plan your escape *today*.

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Electrical Industries  
have 70 factories**

*— at Rugby and Sheffield and Manchester,  
Lydbrook and Harlow and Thorne,  
Corby and Woolwich and Leicester,*

*Lincoln and Nelson and Larne . . .* In these twelve towns (picked out for this advertisement because they more or less rhyme) there are A.E.I. factories making a multitude of electrical products for industry, transport, power stations and homes. And in many other towns there are other A.E.I. factories producing on the same diverse and mighty scale. What does all this add up to? Employment for 107,000 people. An annual output of over £180,000,000. And a sustained flow of the electrical equipment without which we'd all very soon find ourselves sitting in the dark, shivering with cold, with no job to go to and no way of getting there.

**A E I**

*part of a great Britain*



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SATURDAY, NOVEMBER 21, 1959.



PRESIDENT DE GAULLE ANNOUNCING THE VISIT OF MR. KHRUSHCHEV TO PARIS ON MARCH 15.

On November 10 President de Gaulle announced at a Press Conference in the Elysée Palace that Mr. Khrushchev would visit Paris on March 15 for a two-week stay. This means that the East-West Summit Conference is unlikely to be held until late next spring. Both President Eisenhower and Mr. Macmillan have been negotiating for a much earlier date. President de Gaulle also asked for another Western Summit conference in the spring, in addition to the one fixed for December 19 in Paris. His policy of careful

and long preparation before negotiation with Russia is in opposition to the Anglo-American desire for a meeting in the near future. During his Press Conference, which is only the second he has given since he became President, he discussed the reasons for Russia's wish to relax international tension and the problem of China which Russia was having to face. Speaking of Algeria, he renewed his offer to negotiate with the rebel leaders and reviewed the situation of the civil war which has now lasted five years.

Postage—Inland, 4d.; Canada, 1½d.; Elsewhere Abroad, 6½d. (These rates apply as The Illustrated London News is registered at the G.P.O. as a newspaper.)





By ARTHUR BRYANT.

THE year 1759—two centuries ago—was the sunrise year of what was to become the second British Empire, to-day the British Commonwealth of Nations. For during its course Wolfe fought and won the battle of the Plains of Abraham and made his country mistress of Canada, while two great victories in Europe, one on land and one at sea, ensured the triumph of Chatham's strategy and proved the culminating point of the Seven Years War, or what our ancestors called, rightly, the Maritime War. There are few dates in the calendar of the British Army more glorious than that of Minden Day; there have been few grander feats of British seamanship in action than that of Admiral Hawke and his Western Squadron in the stormy waters of Quiberon Bay on November 20, 1759, just 200 years ago. And the consequences of the latter were far more far-reaching than those of the former. For though Minden helped to keep France's military power in bounds in Europe, the result of Hawke's victory at Quiberon was to leave her without the means of interfering with Chatham's imperial dream.

For while British seamen and soldiers, translating into action the great Pitt's "System" and vision of an empire founded on the seas, were conquering Canada and consolidating their country's power in Bengal, their rivals, the French, with nearly three times their population, had been preparing to strike back across the Channel. During the summer of 1759 three invasion armies were waiting in Western and Northern France: one at Vannes, in Brittany, another at Le Havre, where a flotilla of flat-bottomed barges had been assembled, and a third at Dunkirk. The plan was for the French Mediterranean Fleet from Toulon to pass the Straits of Gibraltar and join Admiral Conflans' Atlantic Fleet at Brest, after which the combined fleets would sweep the seas to the south and west of England and open the way to a triple landing on the Channel coast, in Essex and in the Clyde, while a further force attacked Ireland.

But like other similar projects for the invasion of these islands, both before and since, this grand design for our discomfiture shipwrecked on the skill and vigilance of the Royal Navy. Rear-Admiral Rodney, the future victor of "the Saints" in an even graver crisis for Britain, descended suddenly on Le Havre in July and destroyed the flat-bottomed barges waiting there; in August Admiral Boscawen intercepted the French Mediterranean Fleet in the Straits of Gibraltar and off Lagos and drove it with a broken wing into Cadiz; while Sir Edward Hawke, Admiral of the Blue, kept such a tight watch on the French Atlantic coast at Ushant and Belle Isle that the Brest fleet was unable to put to sea. For six months, from May to November, he sealed up a powerful French fleet in its harbour with his own ships at sea as a cork seals a bottle. In this Hawke was an innovator who set the pattern of British naval warfare for the next half-century—the most glorious in all the Royal Navy's annals. For hitherto no admiral had thought to, or been able to, keep a major fleet of sailing ships continuously off the enemy's coast and overcome the problems, not only of weather but the still greater ones of victualling and health. Hawke, a fifty-four-year-old

seaman of immense experience, did so by the closest attention, in the face of Admiralty indifference and the contractors' traditional corruption, to providing his crews with fresh vegetables and change of diet, and by the expedient of continuously sending one or two of his ships in succession to refit and revictual in England. "As to myself," he wrote, "it is a matter of indifference whether I fight the enemy, if they should come out, with an equal number, one ship more or less." Hawke himself that summer and autumn remained at sea without setting foot on shore for thirty-one weeks. In

temporarily driven off station by a succession of tremendous gales into Torbay, the French fleet managed to get to sea, sailing for Quiberon on the 14th with the object of destroying or driving away a small British blockading detachment and collecting the invasion transports waiting in the Morbihan River. But on the same day, taking advantage of the same change of wind, Hawke had put to sea again. On the 17th, off Ushant, he learnt that the French had escaped, and at once, guessing their destination, sailed for Quiberon. Here, on the morning of the 20th, forty miles to the west of Belle Isle, the two fleets sighted one another. Hawke immediately gave pursuit, as the French, under Marshal de Conflans, tried to reach the shelter of Quiberon Bay and its protecting shoals and rocks before nightfall. An English poet of the late-Victorian era has told in verse what happened.

'Twas long past noon of a wild  
November day  
When Hawke came swooping from the  
West;  
He heard the breakers thundering in  
Quiberon Bay  
But he flew the flag for battle, line  
abreast.  
Down upon the quicksands roaring  
out of sight  
Fiercely beat the storm-wind, darkly  
fell the night,  
But they took the foe for pilot and  
the cannon's glare for light,  
When Hawke came swooping from the  
West.\*

Hawke's own prosaic account of the fight in his despatch to the Admiralty describes his achievement more factually, and is, I think, even more eloquent.

All the day we had very fresh gales at N.W. and W.N.W. with heavy squalls. Monsieur Conflans kept going off under such sail as all his squadron could carry and at the same time keep together, while we crowded after him with every sail our ships could bear. At half-past 2 p.m., the fire beginning ahead, I made the signal for engaging. We were then to the southward of Belle Isle; and the French admiral headmost soon after led round the Cardinals, while his rear was in action. About 4 o'clock the *Formidable* struck, and a little after the *Thésée* and *Superbe* were sunk. About 5 the *Héros* struck and came to an anchor, but it blowing hard, no boat could be sent on board her. Night was now come, and being on a part of the coast among islands and shoals, of which we were totally ignorant, without a pilot, as was the greatest part of the squadron, and blowing hard on a lee shore, I made the signal to anchor. . . . When I consider the season of the year, the hard gales on

the day of action, flying enemy, the shortness of the day and the coast they were on, I can boldly affirm that all that could possibly be done has been done.

The result was that, of the French line of battle, half were destroyed and the remainder never put to sea again. It was the greatest English naval victory since the defeat of the Armada. All danger of invasion was at an end, and the British on the other side of the Atlantic and in the Indian Ocean were free to pursue Chatham's great design of empire without let.

The guns that should have conquered us they rusted on the shore,

The men that would have mastered us they drummed and marched no more,

For England was England, and a mighty brood she bore

When Hawke came swooping from the West.\*

\* From "Poems New and Old." By Sir Henry Newbolt (John Murray), by permission of Captain Francis Newbolt, C.M.G.



WEARING THE UNIFORM OF COLONEL COMMANDANT OF THE RIFLE BRIGADE: GENERAL SIR FRANCIS FESTING, C.I.G.S., WHO WAS DUE TO LEAVE FOR THE U.S.A. ON NOVEMBER 16.

This painting, by E. and D. Craig, of the Chief of the Imperial General Staff, General Sir Francis Festing, G.C.B., K.B.E., D.S.O., A.D.C., shows the General in the uniform of Colonel Commandant of the Rifle Brigade. At the invitation of the Chief of Staff, United States Army, he was due to visit the United States to see U.S. Army units and establishments, returning to this country on November 26.

this he anticipated Jervis, Duncan, Nelson, Cornwallis and Collingwood.

He anticipated them in more than this. He was a fighting admiral who, in an age of elaborate tactical manoeuvres and rigid Admiralty "Tactical Instructions" for ensuring strict adherence to them, reverted to the rough-and-ready methods and improvisation of the great sea commanders of Elizabeth's day. He was, he said, when he sighted the enemy, "of the old way of fighting, to make downright work of them." Twelve years before, in October 1747, he had fought a highly original action in the Bay of Biscay when, with only a slightly superior force, he had engaged and pursued to the death a French fleet of nine ships-of-the-line and captured all but two of them—an unprecedented feat in that age of indecisive sea-battles. He was now to win a victory far more resounding. For in the second week of November 1759, after his blockading squadron had been



# ROYAL OCCASIONS: THE DUKE OF EDINBURGH, IN LONDON AND AT MANCHESTER.



PRINCE PHILIP WITH CHEQUES FOR £20,000 AND £15,000 (FOR CONDOVER HALL AND THE PLAYING FIELDS ASSOCIATION), WHICH HE RECEIVED FROM THE VARIETY CLUB OF GREAT BRITAIN.



THE DUKE WITH LORD WOOLTON, CHANCELLOR OF MANCHESTER UNIVERSITY, WHEN HE OPENED THE NEW WOOLTON HALL.



DURING HIS VISIT TO THE UNIVERSITY OF LONDON GOATS CLUB ON NOVEMBER 10: THE DUKE OF EDINBURGH SMILING AT THE HUGE ENJOYMENT OF A GHANAIAN STUDENT.



A STUDENT FROM VIETNAM GIVES THE DUKE OF EDINBURGH THE HONORARY MEMBERSHIP OF UNIVERSITY OF LONDON GOATS CLUB AT A GATHERING IN THE ASSEMBLY ROOM OF THE UNION.



AT THE UNIVERSITY OF MANCHESTER: PRINCE PHILIP CHATTING WITH UNIVERSITY STUDENTS ON NOVEMBER 11. THIS WAS A CHEERFUL OCCASION, UNMARRIED BY A THREAT OF BOYCOTT.



AN UNUSUAL TREE-PLANTING AT NEEDHAM HALL, UNIVERSITY OF MANCHESTER: THE DUKE OF EDINBURGH, WITH AN OBLIGING SMILE, SHOVELS THE EARTH ROUND—A GOOSEBERRY BUSH.



... AND THE POSTER WHICH INVITED HIM TO PLANT THE BUSH. THE DUKE'S MEETING WITH STUDENTS OF THE UNIVERSITY WAS MARKED BY JOVIALITY AND INFORMALITY.

November 10 and 11 both saw University engagements for the Duke of Edinburgh; at London and Manchester. In the evening of November 10 he visited the University of London Goats Club in the Assembly Room of the University Union—and, as shown in one of our photographs, became an honorary member. Previously the same day he had attended the tenth anniversary luncheon of the Variety Club of Great Britain at the Savoy Hotel, when cheques worth more than £67,000 were handed over. Prince Philip was handed cheques for £15,000 for the National Playing Fields Association and £7000 for the Duke of Edinburgh's Award Scheme. He also received on

behalf of the Queen a cheque for £20,000 for Condoval Hall, Shrewsbury, a home for blind, deaf and dumb children. On November 11 he was in Manchester and there formally opened Woolton Hall, a new hall of residence for Manchester University students. Here there was some good-humoured barracking, students in the quadrangle singing "For he's a jolly good fellow" and "Why was he born so beautiful?" There had been a threat of boycott of the Duke's visit to the men's union, but this appeared to be an internal squabble over the ballot for those who were to meet the Duke; and the occasion was one of great geniality and informality.



## HOW SCIENTISTS UNDERSTAND THE UNIVERSE.

## IV. TESTS IN COSMOLOGY.

By H. BONDI, F.R.S., Professor of Mathematics, King's College, London.

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IN the last article the two main theories of cosmology were briefly described and, in particular, attention was drawn to the difference between the evolutionary models in which the universe as a whole undergoes changes in the course of time, and the steady-state model in which the universe always presents the same appearance at all times when viewed on a sufficiently large scale. The purpose of these theories is to suggest observations by means of which their forecasts can be checked. Of course, not all the detailed statements of the theory can be available for test. For example, the exceedingly low rate of continual creation required by the steady-state theory is not directly accessible to tests. But if the consequences of the theory can be tested and are found to agree with observation, then we would feel much more inclined to accept on this indirect evidence the idea of continual creation.

In cosmology there is, fortunately, a considerable number of possible tests that could discriminate between the most important theories of the present day, tests that can be performed with existing observing equipment, though they may well be near the limit of what this equipment can do. Some of these tests will now be described in detail.

If we look at distant regions of the universe, we do not see them as they are now, but we see them as they were when the light that we receive now was sent out. Though the velocity of light is large, the distances are so enormous that the light takes a long time to get here. In the case of some objects we can see, the light has probably taken several thousand million years to get here. Accordingly, we see these objects not as they are now, but as they were several thousand million years ago. How much does this matter? It will be remembered that, according to Lemaitre's theory, all the galaxies were formed at more or less the same time, and that no new galaxies are forming now. Therefore all galaxies have more or less the same birthday on the basis of this theory. If we look at very distant ones, we do not see them as they are now but at a much earlier stage of their lives, when the light that we now receive was emitted by them. On the other hand, near galaxies we see more or less as they are now. An analogy is given by a pair of twins born in this country, but separated at an early stage, one of them staying here, the other going to Australia. If pictures of the Australian twin are frequently sent by surface mail to the home of the other one, then on the photographs the Australian one will persistently look several weeks younger than the English one because of the delay in the mails. Similarly, we have the delay in the mails in the universe, the mails being represented by the light that comes to us from these distant regions. Accordingly, the distant galaxies should look younger to us than the near ones on the basis of Lemaitre's theory. Unfortunately, we do not know what a young galaxy looks like compared with an old one. Our theories of the evolution of galaxies have not got far enough. But we may reasonably expect that they look different in some way. Young ones may be more or less sociable than old ones, that is to say, they may cluster rather more or rather less. They may have different shapes or colours, and there are many other characteristics that might well be different in a young galaxy from what they are in an old one. If, then, one looks out into space and compares the features of distant galaxies and of near ones, then any visible difference would be ascribed to the fact that one saw the distant galaxies at an earlier stage of their lives than the near ones. In the model of the steady-state theory, the situation is quite different. For in that model the universe always presents the same aspect. Galaxies are being born all the time. Accordingly, in distant regions the average age of galaxies is the same as in near regions, and thus they look just the same. In our analogy of the twins, if the Australian friend sent a picture of a

collection of young children in Australia, then this collection would not look any younger than a similar collection in England, in spite of the delay in the mails. In the Australian collection, just as in the English, there would be children of all ages. Accordingly, if the steady-state theory is correct, none of the average features of galaxies should change with distance. And so here we have our first test—to see whether any of the features of galaxies varies with distance. If there is such a variation, then it is in flagrant contradiction with the steady-state theory and that theory has been shot down. If there is no variation, we cannot be similarly certain that the evolutionary theories have been shot down, because it may just be that we can not see far enough to notice any such variation. However, absence of variation to a really large distance would make us rather suspicious of evolutionary theories.

Another test concerns the number of galaxies of more than a given brightness. To measure the distance of individual galaxies is an exceedingly difficult and almost impossible task for the astronomer. But he can make estimates of their



EVEN TO-DAY WE CAN SEE THE REMAINS OF A VAST EXPLOSION THAT WAS OBSERVED IN A.D. 1054 IN THE VAST CLOUD OF LUMINOUS GAS KNOWN AS THE CRAB NEBULA. In this week's article Professor Bondi describes how cosmological theories are tested by observation and discusses how comparisons of distant and near galaxies can throw light on the evolution of the universe. Even the events as local as the outburst producing the Crab Nebula contain important clues.

distances by seeing how bright they look. The fainter a galaxy looks, the greater he will suspect its distance to be. In the evolutionary universe, when we look at distant regions and see them as they were a long time ago, we should see the galaxies there much closer together than they are now owing to the expansion of the universe that has been going on since the light was sent out. On the basis of the steady-state theory, the density of galaxies and their average distances apart were the same then as they are now, in spite of the expansion, simply because many of the galaxies now in existence had not been born then. Therefore, there should be many more faint (i.e., distant) galaxies according to evolutionary theories than according to the steady-state theory. Again here is a possible avenue of testing. It is quite likely that it will be more fruitful to carry out these tests with a radio telescope rather than with an optical one.

Other tests concern the formation of galaxies. In the steady-state theory, galaxies must be forming all the time in the space between existing galaxies so as to keep up the average density of galaxies in spite of the expansion of the universe. One is, therefore, interested in the formation of galaxies in the presence of existing ones. In evolutionary theories, on the other hand, there was a period before there were any galaxies. The question then arises of the formation of the first of all galaxies. Both of these problems are questions for the theoretical worker. He must try to see in what conditions galaxies can form. If it were to turn out that galaxies can only form in the presence of existing galaxies, then we would be back to the old question of which came first—chicken or egg?

But this question holds no terrors for the steady-state theory, for in that theory the universe has been going on for an infinite time and has never changed on the large scale; hence, we are not worried by the reference to the previous generation. On the other hand, the evolutionary theories are entirely dependent on the possibility of the formation of galaxies before there were any others to start them off. Work is going on in both these problems and we may well hope for enlightenment from the theoreticians before very long. Next there is the problem of the origin of the elements. From the point of view of the nuclear physicist, hydrogen is by far the simplest element. It also happens on a large scale to be by far the most common of all elements. For a long time people have suspected that hydrogen was in fact the origin of all matter and that, in some way, the other elements had been built up out of hydrogen. As far as the next simplest element, helium, is concerned, there is no difficulty about this, as helium is synthesized from hydrogen in stars all the time. But where do all the many other elements come from? For a long time, it seemed that none of the stars we knew was hot enough even at its centre to have been the source of any of the more complicated elements. It is reported that when Eddington was told by the nuclear physicists that the temperatures he had calculated for the centres of the stars were quite insufficient to build up any elements more complicated than helium, he replied, "Then I wish the nuclear physicists would go to a much hotter place."

The search for this "hotter place" went on for quite some time. With Lemaitre's model, which has a very hot, dense state at the beginning, many people thought that this "much hotter place" had been found. However, this is not a situation that the steady-state theory can accept. According to this theory, the universe is much the same at all times. If there are no factories now in existence in which heavy elements can be made, then there never were any such factories. Accordingly, attempts were made to find these factories in the existing universe. And, indeed, they were found. They seem to be of two different kinds, and they are both important. One is the centres of the enormously large stars referred to as red giants. These stars are really quite enormous, with radii a hundred times or more that of the sun. According to modern ideas, at their centres conditions are suitable for the building up of many heavy elements and the theory also says that many of these stars eventually explode and so obligingly scatter the newly-formed elements all over space. They are not only a factory for making these elements but a retail distribution channel as well

that makes them available universally. Other sources are the extraordinary stars known as supernovæ. These are stars that suddenly flare up to enormous brilliance, thousands of millions of times the brightness of the sun, and then gradually fade away. They are often observed in other galaxies, though in each galaxy they only seem to occur once every few hundred years. In our own galaxy a few of them are known to have occurred in historical times and have been described. The most famous of them is the celebrated Chinese supernova of A.D. 1054. The Chinese left us a very full description of the magnificent spectacle presented by a star so bright as to be visible in daytime. It gradually faded and now, 900 years later, we can see with a telescope the remains of the explosion as a diffuse cloud of gas known as the Crab Nebula. These supernovæ also are factories and distribution channels for heavy elements, which are formed in the course of this gigantic outburst and then scattered all over space. There is now good reason to believe that, with these sources that have been thoroughly investigated, we can fully account for the existence of all the chemical elements by means of types of stars that can actually be observed at present. With this, much of the attraction of the very hot and dense initial state of Lemaitre's model has gone; and, indeed, the physicists say now that, in any case, it could not have produced the elements.

There are many other tests which are too technical to be described here. Enough has, however, been said to show that our current theories are not merely idle speculations but are used for the purpose of making forecasts that can be shot down or, at least, shot at, by observers.



AT THE PRESENT TIME GALAXIES HAVE A CERTAIN AVERAGE SIZE AND ARE A CERTAIN AVERAGE DISTANCE APART.

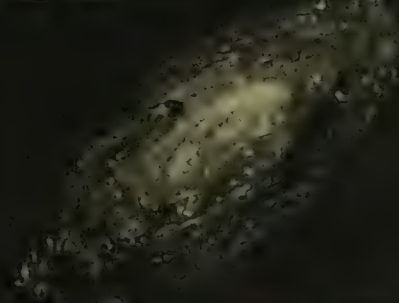
AVERAGE SIZE IS APPROXIMATELY 80,000 LIGHT YEARS IN DIAMETER.

AVERAGE DISTANCE APART IS ABOUT 1½ MILLION LIGHT YEARS.

(A) IN LEMAITRE'S THEORY ALL THE GALAXIES WERE BORN CLOSE TO EACH OTHER SOME TEN THOUSAND MILLION YEARS AGO.



(1) ACCORDING TO THE "STEADY-STATE" THEORY NEW GALAXIES ARE BEING BORN ALL THE TIME.



(B) LEMAITRE THEN SUGGESTS THAT SINCE THEN THEY HAVE BEEN GROWING UP AND DRIFTING APART, SO NOW WE HAVE OLD GALAXIES WITH LONG DISTANCES BETWEEN THEM.



(2) THUS THE "STEADY-STATE" THEORY HOLDS THAT AS THE OLD GALAXIES GET FURTHER AND FURTHER FROM EACH OTHER NEW ONES FORM IN THE SPACES BETWEEN THEM.



IF WE LOOK FAR ENOUGH INTO SPACE WE CAN SEE GALAXIES AS THEY WERE THOUSANDS OF MILLIONS OF YEARS AGO.



LIGHT FROM NEAR GALAXIES REACHES US IN ABOUT 10,000,000 YEARS.

LIGHT FROM DISTANT GALAXIES TAKES THOUSANDS OF MILLIONS OF YEARS TO REACH US SO WE SEE THEM AS THEY WERE LONG, LONG AGO.

A PROBLEM THAT HAS INTERESTED PHYSICISTS FOR A VERY LONG TIME IS THE ORIGIN OF ELEMENTS HEAVIER THAN HELIUM, SUCH AS OXYGEN, CARBON, IRON ETC. RECENTLY IT HAS BEEN SHOWN THAT SUFFICIENT HEAT IS GENERATED IN THE TREMENDOUS EXPLOSIONS IN SPACE THAT ARE OBSERVED FROM TIME TO TIME TO PRODUCE IRON, LEAD ETC.

WE SEE THESE EXPLOSIONS WHEN A STAR FLARES UP WITH INTENSE BRILLIANCY, THOUSANDS OF MILLIONS OF TIMES GREATER THAN THAT OF OUR SUN.

THE LIGHT IS FROM AN EXPLOSION OF ENORMOUS INTENSITY IN WHICH TEMPERATURES REACH THE REGION OF THOUSANDS OF MILLIONS OF DEGREES AND THE EXPLOSION COVERS A VAST AREA.

A BRIGHT NEW STAR APPEARS AND FADES AWAY.

IN A NEARBY GALAXY A NEW, VERY BRIGHT STAR APPEARED SUDDENLY. THE FIRST PHOTOGRAPH BELOW SHOWS IT AT AN EARLY STAGE. IT WAS SO BRIGHT THAT ONLY A VERY SHORT EXPOSURE WAS REQUIRED AND THEREFORE FEW OTHER STARS ARE SHOWN.

THE SECOND PHOTOGRAPH SHOWS IT A LITTLE OVER A YEAR LATER, MUCH FAINTER IN SPITE OF DOUBLING OF THE EXPOSURE. THE FINAL PHOTOGRAPH, TAKEN SOME YEARS LATER WITH A FURTHER DOUBLING OF EXPOSURE, REVEALS NO TRACE OF IT, THOUGH WITH THE LONGER EXPOSURE MUCH OTHER DETAIL IS SHOWN.

G. H. DAVIS  
1959

HOW COMPARISONS OF DISTANT AND NEAR GALAXIES THROW LIGHT ON THE ORIGIN AND EVOLUTION OF THE UNIVERSE.

The two current theories, Lemaitre's and the steady-state theory, give very different descriptions of our universe, though they both fit in with its present state. By looking at galaxies so far away that their light has taken thousands of millions of years to reach us, we can hope to examine the history of the universe and so decide between the rival theories. It has long been thought

that a fiery origin of the universe was required to account for the existence of the elements heavier than helium, as they can only be produced at very high temperatures. Now, however, it appears that both in some fairly normal stars and in the extremely fierce outbursts occasionally observed, conditions occur suitable for building up heavy elements in the correct amounts.

Drawn by our Special Artist, G. H. Davis, with the co-operation of Professor Bondi.



# ELKS IN THE SAHARA: UNIQUE ROCK DRAWINGS FROM TIBESTI, WHICH THROW LIGHT ON THE EARLY SAHARAN CLIMATE.

By A. J. ARKELL, M.B.E., M.C., D.Litt., F.S.A.,  
Reader in Egyptian Archaeology in London  
University and archaeologist to the British Ennedi  
Expedition.

IN 1957 we crossed the Libyan Desert to study the natural history and archaeology of the Wanyanga Lake area in northern Borkou and of the Basso in the plateau of Ennedi (Fig. 1). On our return to Kufra we made a special journey through the Rebiiana Sand Sea to examine the archaeology of the amazon-stone quarries of Eghel Zumma in north-east Tibesti (first reported by M. Théodore Monod). While there, our leader, Captain B. D. MacD. Booth, Royal Scots Greys, discovered an important series of rock engravings in the Wadi Zirmei, about eight miles south of the quarries. Judging from style and patina, the engravings are of varying age, the earliest probably Upper Palaeolithic while the latest contain no representations of either horse or camel, and therefore probably antedate the Christian era. That rain falls occasionally in Eghel now is shown by a little plant life, including a few acacia bushes in the wadi; but the rock pictures in themselves are evidence of climatic deterioration, for there is no mammalian life, large or small, wild or domestic, in the area to-day. The skill of the artists varied, but not only [Continued below, right.



FIG. 1. THIS MAP IS TAKEN FROM DR. ARKELL'S "EARLY KENARTOUM", BUT HAS BEEN AMENDED BY THE AUTHOR IN VIEW OF RECENT EXPERIENCE. "Z" IS WADI ZIRMEI; BORKOU IS A DEPRESSION; AND THE SHAPE OF TIBESTI IS AS SHOWN.



FIG. 2. A GIRAFFE, DRAWN WITH INCISED LINES AND RETICULATED. THIS IS POSSIBLY IN A FAIRLY LATE STYLE.



FIG. 4. A RHINOCEROS, FOUND ON THE WEST WALL OF THE WADI ZIRMEI. THIS IS IN A FAIRLY EARLY STYLE WITH AN INCISED OUTLINE, BUT THE BODY IS SHADED WITH PECKING.



FIG. 5. AT THE TOP IS A CHEETAH (OR WILD CAT) WHICH IS BEING BAYED BY THE DOG BELOW; BELOW (CENTRE AND RIGHT) ARE TWO DOMESTIC CATTLE (MOST PROBABLY); AND ON THE EXTREME LEFT IS AN OSTRICH.



FIG. 6. A LIVELY ELEPHANT, PORTRAYED IN THE EARLY STYLE, IN WHICH THE BODY IS PARTLY FILLED IN WITH PECKING. THE EARLIEST OF THESE DRAWINGS PROBABLY DATE FROM THE UPPER PALAEO-LITHIC.



FIG. 7. THIS WITH FIGS. 8 AND 9 IS THE MOST AMAZING DISCOVERY MADE IN THE WADI ZIRMEI. IT SHOWS AN ELK (MEGACEROS ALGERIENSIS), POSSIBLY A FEMALE COMPARE WITH FIGS. 8 AND 9, BUT THE YOUNG ANIMAL WHICH FOLLOWS MAY BE A LATER ADDITION.



FIG. 3. AS HE MOST PROBABLY WAS WHEN THE PALAEO-LITHIC ARTISTS OF TIBESTI FIRST DREW HIS PORTRAIT: A RECONSTRUCTION OF THE SAHARAN ELK, BY NEAVE PARKER.

[Continued] are dogs and domestic cattle (Fig. 5), both long- and short-horned, clearly recognisable, but also probably wild cattle and hyena, and certainly giraffe (Fig. 2), mountain sheep (*Ammotragus*), kudu, Sable or Roan and other antelope, elephant (Fig. 6), rhinoceros (Fig. 4) and ostrich (Fig. 5). Other pictures indicate that there was once in the high ground of Tibesti an animal now extinct (*Megaceros algericus*, Lydekker) (Fig. 3). Fossils of such an animal from the Atlas Mountains, whither they came with the bear and Merck's Rhinoceros from

Eurasia during the Warm Ice Age; and the distinguished French palaeontologist, Professor Camille Arambourg, has expressed himself satisfied that our pictures probably represent this animal. In this case, they are not only the first pictures of *Megaceros*, but show that it found its way some 1500 miles south-east of the Atlas Mountains well into Central Africa. Though it probably came there via the mountains of Hoggar, it could only have done so when the climate was far less hot and dry than it is at present. The desiccation of the Sahara since prehistoric times is indeed already known; but this discovery is a singularly striking proof.



FIG. 8. TWO EXAMPLES OF ELK ON THE NORTH SIDE OF THE WADI. FOSSILS OF THIS BEAST HAVE BEEN FOUND IN THE ATLAS MOUNTAINS, BUT NOTHING AS FAR SOUTH AND EAST AS THIS.



FIG. 9. A CLOSE-UP OF THE LEFT-HAND STONE IN FIG. 8. A MALE, WITH THREE LARGE TINES AND A SMALL ONE, THE "BELL" AT THE THROAT AND A SUGGESTED CREST ON THE WITHERS.



THE majority of the lectures to the Royal United Service Institution are good, but confined to professional interests, so that their impact on the general public is slight. On November 4 one was delivered which was widely discussed, though not because the lecturer was familiar to the man in the street, as was the case with Field Marshal Lord Montgomery's lectures. This lecture was given by Lieut.-General Sir John Cowley, Controller of Munitions at the Ministry of Supply. Its most striking feature was the emphasis laid on the point that if we made use—or use were made—of the megaton bomb in any circumstances, the effect would be the destruction of this country. This is not an unfamiliar point, but it was strikingly made. The result was speculation in the lighter organs of opinion about "a generals' plot" against official defence policy and especially that of the White Paper of 1958.

A week later, on October 11, the new Minister of Defence, Mr. Watkinson, was heavily cross-examined on the subject by the Opposition. He said that the lecture was interesting, that it was an expression of personal views and had been passed as such by the lecturer's own service, but that it did not represent official policy and contained a number of statements which he himself could not endorse. Finally he remarked: "I think that the right drill—and I think that in future it will be followed—is that statements or lectures which bear on major defence policies of the Government must be cleared with me."

The White Paper of 1958 covered a lot of ground, but the feature which commentators decided had been attacked by Sir John Cowley was the statement that a full-scale attack by the forces of Soviet Russia "could not be repelled without resort to a massive nuclear bombardment of the sources of power in Russia." This in itself is more or less self-evident, and all depends on the interpretation. It may be stretched to represent a complete denial of the value of the deterrent; it may also suggest that Britain's share of the deterrent is not worth while maintaining. On the first point the lecturer said, however, that "unless we bring the nuclear deterrent into play we are bound to be beaten," adding, "and if we do bring it into play we are bound to commit suicide." On the second point he said that there was a case for Britain to have "an independent deterrent."

On the other hand, the former Minister of Defence, Mr. Sandys, committed himself—and stuck to the commitment—to the statement that in the event of a major attack, even with conventional weapons, the Western nations would counter-attack with the heaviest nuclear weapons. This is on the face of it a dangerous decision. Yet a case can be made informing Russia that she must not count upon their refraining from such action. Surely there remain some questions about which we need not follow the prevalent practice of shouting our intentions from the housetops.

## A WINDOW ON THE WORLD. THE MINISTER AND THE SOLDIER.

By CYRIL FALLS,

*Sometime Chichele Professor of the History of War, Oxford.*

Our ancestors were more skilled in their use of a diplomatic language which was clear to the other side without what the masses would consider a threat.

The dilemma propounded by Sir John Cowley has always been with us. It has led to the argument, the only one in fact used by those opposed to any form of nuclear defence, that a weapon which one cannot employ without bringing down destruction on oneself is a useless weapon. I have always tried to show that this is a fallacious and illogical proposition. If, in fact, the weapon helps to impose caution in a potential aggressor, still more if it finally leads him to adopt a more moderate policy and take steps towards appeasement, then it serves a great purpose, even granting that its use would bring destruction upon the user.

would choose the latter policy. He believed, he said, that our contribution to world peace could "be far more useful in other directions than in producing weapons which are only useful because of their threat." He also made what is, I think, a new point as well as a subtle one, that an effective deterrent was bound to be "a fixed claimant" on the defence budget because it could not be reduced in size or cost below the minimum needed for credibility and to command respect.

To say that these are the views of the General's own service and probably even more those of the Admiralty may be an oversimplification, but is, I believe, substantially correct. Both feel that they are being hampered by lack of means in preparing and equipping themselves which would save friends from oppression and contribute to peace. I must make one qualification when I say that I sympathise with this view. If it is the present view, it cannot have been so always. One can scarcely suppose that Mr. Sandys rode roughshod over a majority of the Chiefs of Staff. If he did not, then in 1958 the Admiralty and the War Office must have agreed

to the policy of the White Paper. If that were so then the present Minister has a right to be slightly nettled by the latest developments.

If Sir John Cowley is correct in assaying the deterrent as "a fixed claimant" or an unalterable weight upon the defence budget, we reach the position that, without increasing this large commitment, we cannot expand the powers of conventional forces. That would be an awkward predicament. It would mean that we had got ourselves into a situation where we were weak on both flanks of our defence and strong nowhere. In these circumstances I should be inclined to plump for the General's solution. Yet we cannot accept the evidence even of so experienced and capable an authority until we have seen the next White Paper and Defence Estimates. In the circumstances, and with a new Defence Minister, they are being looked forward to with much interest.

The question of the deterrent as a whole, that is to say, in the hands of the United States, is one which I do not regard as needing discussion from the military point of view. Moral objections I can understand while disagreeing with them, but I am convinced that but for American nuclear armaments freedom would by now have been extinguished throughout the world. The British contribution is another matter: Sir John Cowley regards it as chiefly useful in retaining some independence in "the terrifying game of international poker." I have always desired its retention and should regret to see it lapse, but I would rather see it go than that Britain should be hamstrung in fulfilling the role which she is so likely to be called on to undertake, and which so well befits her. A final, rather depressing thought is that these discussions are being carried on as though hopes of disarmament by negotiation were dim or at best distant.



LIEUT.-GENERAL SIR JOHN COWLEY, CONTROLLER OF MUNITIONS, WHOSE AUTHORITY TO PASS HIS OWN VIEWS ON DEFENCE POLICY WAS QUESTIONED BY THE MINISTER OF DEFENCE, MR. WATKINSON.

Of the lecture delivered on November 4 by Lieut.-General Sir John Cowley to the Royal United Service Institution, Mr. Harold Watkinson said that "It did not represent the official policy of the Government." Mr. Watkinson said that "statements or lectures which bear on major defence policies of the Government must be cleared with me," and stated that he thought this would be "the right drill" in the future.



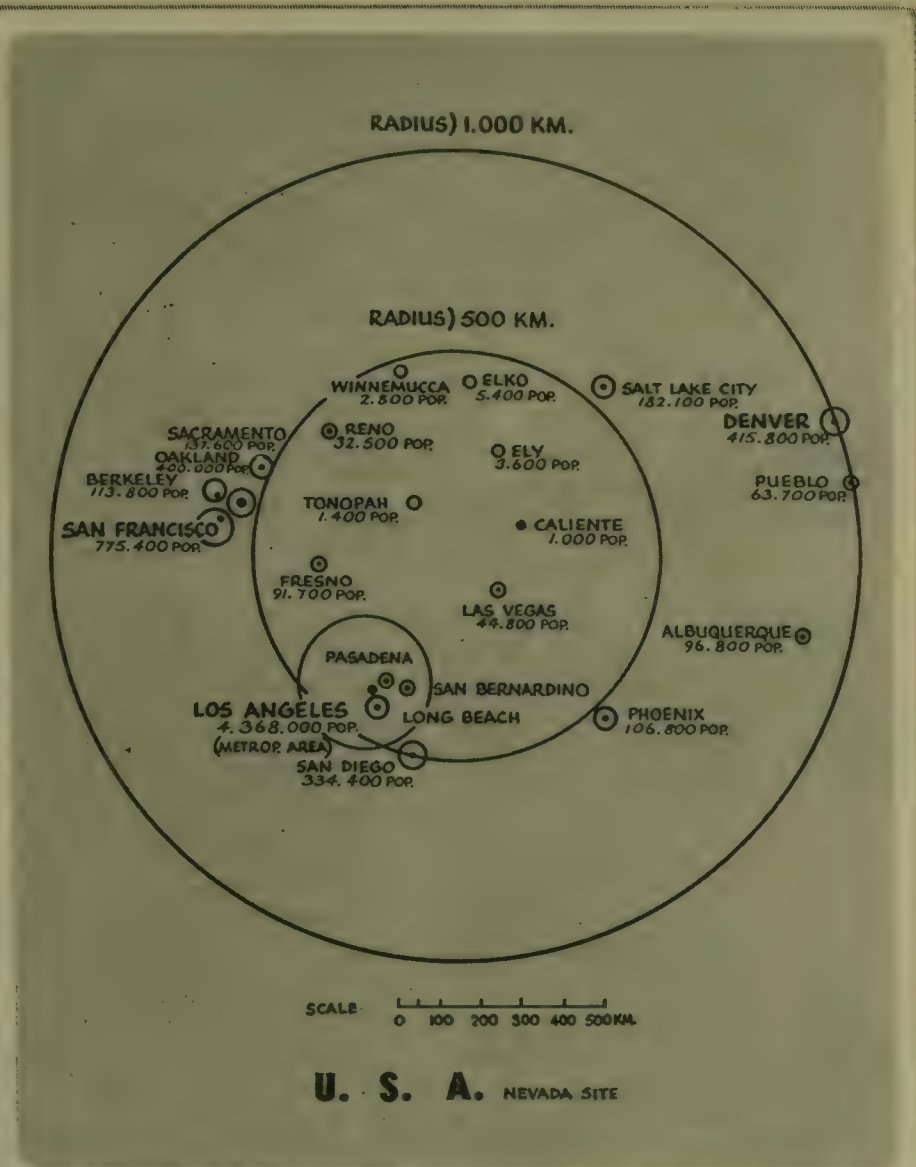
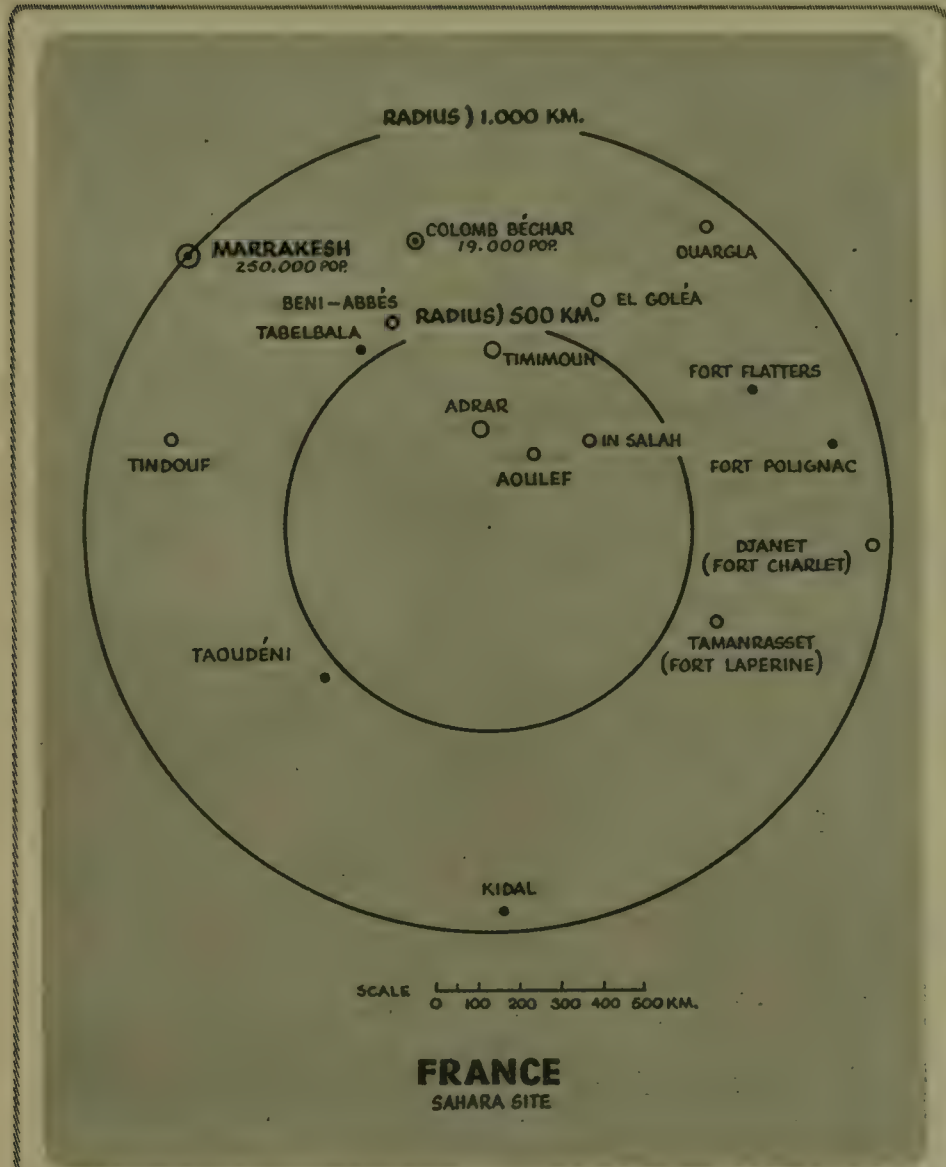
MR. HAROLD WATKINSON, NEWLY-APPOINTED MINISTER OF DEFENCE, WHO RECENTLY CRITICISED THE LECTURE GIVEN BY LIEUT.-GENERAL SIR JOHN COWLEY.

It is an entirely different question whether, first, a British contribution can ever be sufficiently strong to make it worth the cost, and, secondly, whether the cost of the contribution we are making has not rendered our defence effort lopsided and left us incapable of exertions which we otherwise could, and should, undertake. In the space remaining to me I shall concentrate on the second. Broadly speaking, the deterrent is the sphere, or one of the spheres, of the Air Ministry, whereas the Admiralty and the War Office are to a greater degree concerned with conventional warfare. Now it is well known to those who follow signs closely and can interpret them that the Admiralty and the War Office both consider the official policy unduly weighted in favour of the deterrent and against conventional powers.

Sir John Cowley made no bones about his own view. He said that, if the cost of the deterrent conflicted with that of maintaining forces to give aid to friendly countries which asked for it, he



# A WINDOW ON THE WORLD—I.

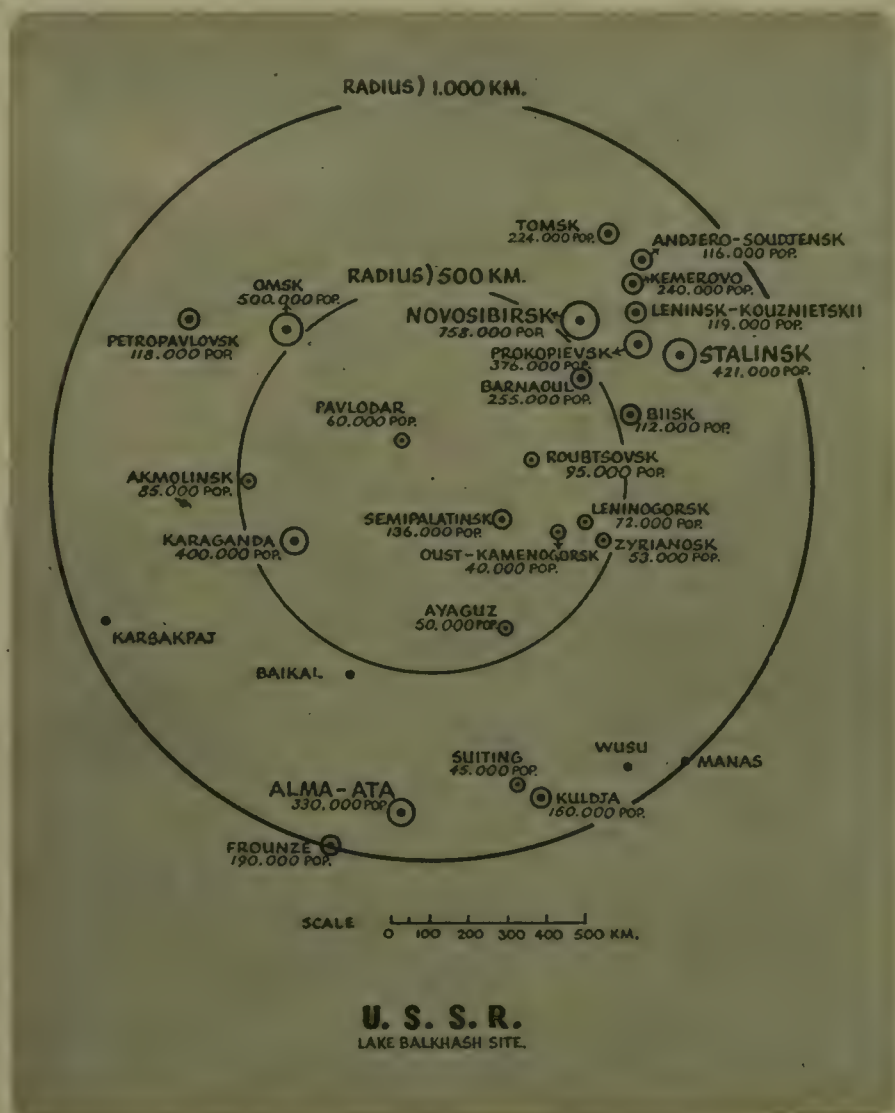


A POPULATION PLAN OF THE SAHARA AREA INTENDED FOR FRENCH NUCLEAR TESTS. TWENTY-TWO AFRO-ASIAN DELEGATIONS TO THE U.N. HAVE PROTESTED AGAINST THE TESTS.

IN THE U.S.A. TESTING AREA THERE IS A FAR LARGER POPULATION THAN IN THE SAHARA AREA, AND THE NEAREST LARGE TOWN, LAS VEGAS, IS 78 MILES FROM THE TESTING SITE.

THE DISPUTE OVER THE INTENDED FRENCH NUCLEAR TESTS IN THE SAHARA: PLANS SHOWING THE FRENCH, U.S.A. AND RUSSIAN TEST AREAS WITH THE MAIN CITIES AND POPULATIONS RADIATING FROM THE SITES.

ON November 4 the Moroccan delegate to the United Nations protested against the intended French nuclear tests in the Sahara. He was voicing the concern not only of his own nation but also of twenty-one other Afro-Asian countries. A long and acrimonious debate ensued in which the French delegate for disarmament, M. Jules Moch, produced three plans of test sites, each showing two circles with two radii of about 310 and 620 miles, centred on the site. These plans show a comparison of the principal cities and towns with their populations, between the Sahara test testing ground and the U.S.A. test site in Nevada and the Russian site in the area of Lake Balkhash. Ten million city dwellers live less than 625 miles from the Nevada site at Yucca Flat, and at the end of forty-five explosions in six years their rate of radioactivity in the cities varied between 6000ths to 500ths of the dose permissible for a civilian population. In the Lake Balkhash area, where the Soviet tests have been carried out, there is a large city population, as can be seen from the plan of the area. [Continued opposite.



THE LAKE BALKHASH AREA WHERE THE RUSSIAN TESTS ARE CARRIED OUT. THE FRENCH GOVERNMENT HAS POINTED OUT THE MANY LARGE CITIES IN THE AREA.

Continued.] Mr. Ormsby-Gore, the Minister of State for Foreign Affairs, also pointed out on November 5 that the nearest town to the British testing site in Australia was 62 miles away, whereas the nearest centre of population in the Sahara was 75 miles away from the French site. Furthermore, the French tests would be made with an atomic bomb, not a hydrogen bomb, which made a profound difference. However, in opening the debate on November 4 Mr. Benhima, of Morocco, had pointed out that Arabs were concerned that the tests were due to take place in a green area unique in the whole of the Sahara, where there were also conflicting claims of ownership. Also there was greater danger in desert regions where there was little rain to wash away the radioactive dust. The natural food of the population was milk, cereals, dates and meat which were most liable to contamination from fall-out. Morocco and twenty-one other nations have sponsored a strongly-worded resolution in protest. A more mildly-worded resolution has been put forward by Italy and the United Kingdom as an alternative. This resolution would like the General Assembly to express the hope that France would associate herself with the arrangements which may be worked out for the suspension of nuclear weapon tests under effective international control. Neither of the resolutions gained the requisite majority in the political committee on November 12. The dispute now goes to the General Assembly.



## A WINDOW ON THE WORLD—II.



JOHANNESBURG. BANISHED "IN THE INTERESTS OF GOOD ORDER AND PEACE": THE TRADE UNION LEADER, MRS. MAFEKENG (CENTRE, MIDDLE ROW), WITH HER FAMILY.



PAARL, SOUTH AFRICA. A SIGN OF VIOLENT PROTEST AGAINST THE BANISHMENT OF MRS. MAFEKENG, THE AFRICAN TRADE UNION LEADER: A WRECKED CAR AT HER HOME TOWN.

Following the Government's banishment of Mrs. Mafekeng to Vryburg, a remote area in the Northern Cape Province 700 miles away, riots took place in Paarl, her home town. Rioters stoned and set fire to cars and many people were taken to hospital with bullet wounds.



SALISBURY, S. RHODESIA. THE NEW GOVERNOR, MR. HUMPHREY V. GIBBS (LEFT), WITH HIS WIFE AND THE PRIME MINISTER, SIR EDGAR WHITEHEAD, AT GOVERNOR'S LODGE AFTER THE SWEARING-IN. MR. GIBBS HAD RECENTLY RETURNED FROM AN OPERATION IN ENGLAND.



NICOSIA, CYPRUS. GROUP CAPTAIN A. H. HUMPHREY, A FAMOUS PILOT, RECEIVING THE INSIGNIA OF THE COMPANION OF THE BATH FROM SIR HUGH FOOT.

At an investiture at Government House, Group Captain Humphrey, Commander of the R.A.F. Station, Akrotiri, received the C.B. from Sir Hugh Foot. An ex-Battle of Britain pilot, he holds the London to Cape Town air record, and was one of the first to fly direct from Alaska to England over the North Pole.



AMMAN, JORDAN. KING HUSSEIN WELCOMING THE SHAH OF PERSIA AT THE BEGINNING OF HIS STATE VISIT BY DANCING THE DABKEH. WHEN THE SHAH RETURNED HE WAS ESCORTED AS FAR AS THE JORDANIAN BORDER BY KING HUSSEIN, WHO WAS PILOTING A JET FIGHTER.



BANEPA, NEPAL. MISS MARGARET DARVALL, OF LONDON, RETURNING WITH SHERPA GUIDES TO KATMANDU AFTER THE ILL-FATED EXPEDITION TO CHO OYU.



BANEPA, NEPAL. SURVIVORS OF THE EXPEDITION RESTING WITH THEIR SHERPAS. Mlle. C. VAN STRATTEN AND Mme. C. KOGAN DIED IN A STORM ON THE PEAK.

Disaster—in the form of a storm—struck the all-women expedition to Cho Oyu—one of the loftiest Himalayan mountains—while in camp high on the peak. The original leader, Mme. Claude Kogan, Mlle. Claudine Van Stratten and two Sherpas lost their lives.



# A WINDOW ON THE WORLD—III.



**PERTH, WESTERN AUSTRALIA.** THE NEW NARROWS BRIDGE—"THE LAST WORD IN MODERN TECHNIQUE"—WHICH WAS OPENED ON NOVEMBER 13 BY SIR CHARLES GAIRDNER. This bridge, which has cost about £1,250,000, is 1100 ft. long with five spans, of 160 ft., 230 ft., 320 ft., 230 ft. and 160 ft., and carries a six-lane highway 70 ft. wide with footpaths on either side. It spans the Swan River and joins Perth city with a suburban development.



**HAARLEM, THE NETHERLANDS.** THE APPROACH OF CHRISTMAS: ST. NICHOLAS ENTERS HAARLEM ON HIS GREY HORSE. DUTCH CHILDREN GIVE AND RECEIVE PRESENTS ON ST. NICHOLAS' DAY (DECEMBER 5) RATHER THAN ON CHRISTMAS DAY.



**CAIRO, EGYPT.** AN ANCIENT CURE STILL IN MODERN USE: AN EGYPTIAN LAWYER'S CLERK RECEIVING THE "SAND CURE"—IN WHICH HE IS STRIPPED AND BURIED IN A HOLE IN THE HOT SAND. THIS SOMETIMES HAPPENS TO FATHERS AT ENGLISH SEASIDE RESORTS.



**CZECHOSLOVAKIA.** A ROW OF LARGE HOLES DISCLOSED DURING EXCAVATIONS OF A NEOLITHIC SITE AT BYLANY. DESCRIBED AS A "CATTLE FENCE." During the last seven years Czech archaeologists have been excavating a large village site of about 3000 B.C. at Bylany, in the Kutna Hora district. Sixty-eight tribal huts have been discovered and evidence of cattle breeding and crop rotation. The nature of the "cattle fence" we show is not quite clear.



**CZECHOSLOVAKIA.** A COLLECTION OF SOME OF THE REPAIRED POTTERY FOUND DURING EXCAVATIONS OF THE 5,000-YEAR-OLD BYLANY VILLAGE SITE.



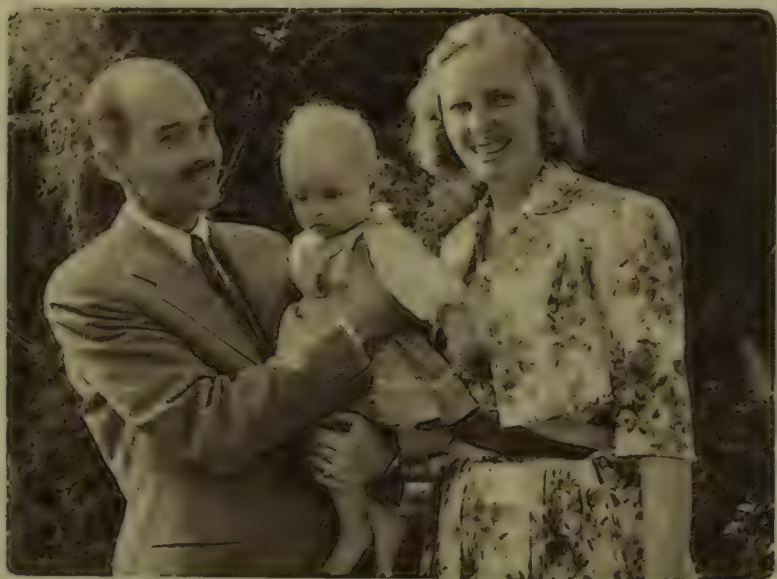
## A WINDOW ON THE WORLD—IV.



VICTORIA, AUSTRALIA. AN AMBITIOUS SCHOOL PRODUCTION OF SOPHOCLES' "ANTIGONE": THE PUPILS OF HUNTINGTOWER SCHOOL IN THE OPENING CHORUS. Huntingtower School, an Australian co-educational school, recently put on an ambitious and highly successful performance of the "Antigone." A group sings the words of the chorus while another dances and mimes the meaning.



MUNICH, WEST GERMANY. FOUR OF THE DAUGHTERS OF THE EXILED ARCHDUKE OTTO: MICHAELA, ANDREA AND GABRIELA AT THE RADIO, WHILE MONICA REMAINS WITH HER MOTHER. The exiled Archduke Otto of Habsburg, whose family is shown here, as the son of the late Emperor Charles, was expelled from Austria at the age of six. He has been conducting protracted negotiations with the Austrian Chancellor in an attempt to return to his native country.



THE ARCHDUKE OTTO OF HABSBURG WITH HIS WIFE AND YOUNGEST DAUGHTER, WALBURGA. HE HAS BEEN AN EXILE FROM AUSTRIA NOW FOR FORTY YEARS.



NEW YORK, U.S.A. RIDING AN INCH OR SO OFF THE GROUND: THE CURTISS-WRIGHT AIR-CAR, PERHAPS THE LATEST IN TRANSPORT, BEING DEMONSTRATED. The Curtiss-Wright Air-Car, the American counterpart of Britain's Hovercraft, was recently successfully demonstrated in New York. Wheel-less, clutch-less and axle-less, it can travel at 60 m.p.h. over land or sea.



TORONTO, CANADA. CAPABLE OF RISING VERTICALLY AND PROPELLED BY A CONTROLLED JET STREAM: THE WINGLESS AVROCAR NOW BEING DEVELOPED BY A. V. ROE. The Avrocar is yet another addition to the category of aircraft capable of performing almost any required operation, whether vertically or horizontally. About 30 ft. in diameter, it is propelled by a controlled jet stream.



## A PRINCE OF ADVENTURERS.

"FOUNTAIN OF THE ELEPHANTS." By DESMOND YOUNG.\*

An Appreciation by SIR CHARLES PETRIE.

THE 18th century was the golden age of adventurers, and not the least prominent or successful of them was the subject of this book, Benoît de Boigne as he called himself when he found his feet firmly planted on the ladder of social success. In these circumstances it is to be regretted that the author has seen fit to give his work a fanciful title, for the Fountain of the Elephants is merely a monument to de Boigne's memory in his birthplace, Chambéry, and, apart from serving as a frontispiece, it only receives mention in the concluding pages. This is an outstanding biography, and it would be a great pity if, owing to a somewhat misleading title, it failed to attract the attention which it deserves.

De Boigne is an excellent subject for Mr. Young's graceful pen, and it is indeed a success-story which he has to tell. The son of a hide-and-skin merchant, his hero rose to such heights that he was able in his later years to entertain under his own roof no less a person than Monsieur, the brother of King Louis XVIII, and himself the future King Charles X. In the interval he had held a commission in the Irish Brigade in the French service, had served with the Russians, had been a prisoner of the Turks, and had been commander-in-chief of a Mahratta army: this was something of a record for an adventurer even in the 18th century.

Each stage of de Boigne's career reflects something of the age in which it was passed. His lowly birth did not entitle him to a commission in the forces of the King of Sardinia, whose subject he was, but he managed to obtain one, probably by purchase, in the Clare Regiment in the Irish Brigade. This was his first step up the social ladder, and he took the opportunity of changing his name from Leborgne, with which he had been born, to de Boigne, by which he was henceforth to be known. The fact that a Savoyard had so easily obtained a commission in the Irish Brigade is eloquent of the losses which it had sustained at Fontenoy, Laffeldt, and the other murderous battles in the middle of the 18th century; indeed, a little earlier an officer of the Brigade had gone so far as to write, "Perhaps there is not a tenth part of us Irish." As Jacobitism became little more than a memory, and as the Penal Laws were relaxed somewhat, there was not the same temptation to Irishmen to seek their fortunes abroad, and the Brigade began to fill up with officers and men who had little or no connection with Ireland.

De Boigne served with the Clare Regiment, at home and in Mauritius, for five years, and it was during this period that he learnt his soldiering in what was one of the most renowned corps in Europe; he also formed a lifelong friendship with its adjutant, O'Connell, who was uncle to the famous Daniel, "the Liberator." The shortage of Irish recruits, however, together with the death of its proprietor, Viscount Clare, brought the existence of the regiment to an end, and it was amalgamated with the Berwick Regiment. De Boigne saw no future for himself in these changed circumstances, so he resigned his commission, obtained an introduction to Admiral Count Alexis Orloff, and in a short space of time found himself a captain in the Russian Army with the task of training Greek recruits for the service of Catherine the Great.

Russia was at that time making one of her periodic attempts to obtain a foothold in the Eastern Mediterranean, and she had sent a fleet there under the command of Count Orloff, who was high in the favour of the Tsarina, for having strangled her husband, Peter III, with his own hands. For de Boigne, however, the change of allegiance from Louis XV to Catherine II was not immediately successful, for in his very first action, on the island of Tenedos, he was captured by the Turks, but was released at the end of the war, a few months later.

Then ensued what Mr. Young terms "are the most puzzling chapters of his life," and the attempt to unravel the mystery is one of the most enticing features of the book. Whether de Boigne did or did not visit St. Petersburg is uncertain, but there can be little doubt that he was the author of a project for surveying an overland route from Russia to India.

There is a tail-piece to the Russian story which gives it a topical interest. In the August, 1956 issue of *News*, "a Soviet Review of World Events," Professor A. Georgi Pokrovsky, Doctor of Technical Sciences, Major-General in the engineering service and an

which it covers de Boigne personally maintained the highest standard of honour and scrupulousness.

He left India in 1797, on account of ill-health, much against the will of Sindhia's nephew and successor, after a decade spent in reorganising the Mahratta armies.

How much was there to show for those ten years? There it all was, neatly set out in the greatest detail in a balance-sheet which he must have spent days in compiling and copying before he sailed. It showed that he had, on arrival in Europe, £255,415 2s. 6d. invested or to be invested. We may safely say that his fortune was at least a million pounds in terms of money to-day. Soldiers do not customarily retire with quite so much.

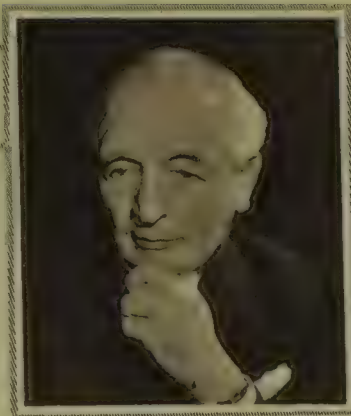
The amassing of this vast wealth was not, indeed, extraordinary in the circumstances then prevailing in India—what was remarkable was that it had been acquired honestly.

Mr. Young has every justification for the assumption that had de Boigne remained with the Mahrattas the subsequent history of India might have been very different. He knew their limitations as well as their strength, and his last advice to the younger Sindhia was "never to excite the jealousy of the British Government by increasing his battalions, and rather to discharge them than risk a war." In spite of the excellence of the army that he had trained, to whose fighting qualities Sir Arthur Wellesley was later to pay tribute, he was never under any illusion about the result of a struggle in which the troops of the East India Company would be supported by British regulars. When his influence was removed his advice was ignored, and the French victories in Europe seemed to presage the end of Great Britain as a Great Power; the Mahrattas decided to put the issue to the test, and on the field of Assaye they learnt too late that de Boigne was right.

Nor did the career of this remarkable soldier of fortune lack incident after his return to Europe, for he was imprudent enough to marry a girl of seventeen,

which landed him in a series of mishaps which the author relates with great gusto. All, however, came right in the end, and it was as Monsieur le Comte de Boigne that he died at the age of eighty in his Château de Buisson Rond, near Chambéry, where his descendants still reside. Mr. Young has placed us all in his debt by this fascinating book.

\* "Fountain of the Elephants." By Desmond Young. Illustrated. (Collins; 18s.)



THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE: MR. DESMOND YOUNG.

Much of Mr. Young's life has been linked with India, the setting of most of this book. Before the Second World War he held an important post in the Government of India, which he left in 1941 to join the Indian Army in the Middle East, at the age of fifty. Later he was twice captured, and escaped. His highly successful book "Rommel"—based on a brief interview with him—was made into an equally successful film.



BENOÎT DE BOIGNE, THE SUBJECT OF THE BIOGRAPHY REVIEWED ON THIS PAGE AND WHO WAS ONE OF THE MOST OUTSTANDING MILITARY ADVENTURERS OF HIS CENTURY. HIS EXPLOITS SPANNED SEVERAL CONTINENTS, UNDER MANY DIVERSE COMMANDS.

authority on the physics of explosion, propounds a scheme for a Trans-Himalayan railway, with engines driven by atomic power, and pictures the Kirghiz-Kashmir express arriving from the Soviet Union by way of Kashgar and Srinagar in the station of New Delhi. The Russians, it seems, have not abandoned the idea of an overland route to India.

Whatever de Boigne had done, and wherever he had been, after his release from Turkish captivity, he arrived in Madras in January 1778, and six months later he was commissioned as an ensign in the 6th Regiment of Madras Infantry in the service of the Honourable East India Company. With his career in India this book is primarily concerned, and the story of it is written in a most attractive manner, for not only does the author allow his very extensive knowledge of Indian history to sit very lightly upon him, but he writes as a man of the world and not as a man of the study. It must suffice here to say that de Boigne remained four years with John Company, that he gained the ear of Warren Hastings, and that by 1794 he had made Mahadji Sindhia and his Mahrattas the masters of Northern India. Were the story not true it would be incredible, and what is even more remarkable is that during the years



THE FOUNTAIN OF THE ELEPHANTS, AT CHAMBERY: THE MONUMENT TO THE BRILLIANT 18TH-CENTURY ADVENTURER, BENOÎT DE BOIGNE, WHOSE BIOGRAPHY BY DESMOND YOUNG, SIR CHARLES PETRIE REVIEWS ON THIS PAGE.

These illustrations from the book "Fountain of the Elephants" are reproduced by courtesy of the Publishers, Messrs. Collins.



## ART ITEMS AND THE SWEDISH FAIR.



SOLD FOR THE WORLD RECORD PRICE OF £1800: AN EARLY 15TH-CENTURY ENGLISH SILVER SPOON, IN THE SALE AT CHRISTIE'S ON NOVEMBER 11. IT MAY BE THE ONLY SURVIVING ENGLISH SPOON WITH A "FRUITLET" END.



RESCUED FROM DESTRUCTION BY THE IMAGINATION AND GENEROSITY OF A LONDON TOBACCO FIRM: ONE OF THE SEVEN REX WHISTLER MURALS WHICH WILL BE INSTALLED IN UNIVERSITY COLLEGE, LONDON.

The London firm of Rothmans of Pall Mall have enabled seven murals, painted in 1935 for Sir Duff and Lady Diana Cooper, to be saved from demolition. They are now being restored and will be installed in the new refectory at University College, London. Before the war the firm commissioned Whistler to draw a number of sketches, and enjoyed a close association with him.

## SOME ENGINEERING FEATS—AND A PROJECT.



NOW GIVEN SOME OF ITS FORMER SPLENDOUR AFTER THE REMOVAL OF FIVE COATS OF PAINT: THE RARE JACOBEOAN OAK FONT FROM THE CHURCH OF ST. JAMES, AT FULMER, BUCKINGHAMSHIRE, RESTORED BY MR. E. CLIVE ROUSE, F.S.A.



NOW APPROACHING COMPLETION: THE NEW KINGSFERRY BRIDGE, LINKING THE ISLE OF SHEPPEY WITH THE KENT MAINLAND, SEEN FROM THE AIR IN EARLY NOVEMBER.

This bridge, which lies just west of the existing bascule bridge, has an electrically-operated lift system.

Photograph by Aero Pictorial Ltd.



AN UNCONVENTIONAL TRAWLER: THE NEW TRAWLER *UNIVERSAL STAR* OF ABERDEEN, WHICH WILL USE THE STERN GANTRY SHOWN FOR TRAWLING.

This new trawler, seen here before leaving the Tyne for North Sea trials, has been built by T. Mitchison Ltd., of Gateshead, for the Walker Steam Trawl Company. The stern gantry, besides being used for trawling, enables her to be converted at short notice into a tug.



CHIMNEY-FELLING IN CENTRAL LONDON: THE 120-FT. CHIMNEY-STACK, THE TALLEST OF THREE ON THE OLD STAG BREWERY SITE IN PIMLICO, FALLS ON NOVEMBER 15. IN THE BACKGROUND, THE TOWER OF WESTMINSTER CATHEDRAL.



A CHRISTMAS TREE GARLAND FOR QUEEN LOUISE OF SWEDEN: A CHARMING SCENE AT THE SWEDISH FAIR IN LONDON. THE LITTLE GIRL MAKING THE GIFT IS FROM STOCKHOLM, BUT NOW LIVES AT WIMBLEDON.



PROPOSED AS A "SPACE FERRY" FOR 1965: MR. B. C. MONESMITH (RIGHT) AND MR. R. E. WENDAHL WITH A MODEL OF THE PROJECTED CRAFT WHICH WOULD BE FIRED INTO SPACE ON A THREE-STAGE ROCKET.



# REVEALED IN A SINGLE WORD: GOYA'S LOVE FOR A DUCHESS.



HALF-OBSCURED BY PAINT, THE NAME OF THE ARTIST "GOYA" IS VISIBLE ON THE RING WORN ON THE DUCHESS OF ALBA'S INDEX FINGER. NEXT TO IT IS A RING BEARING HER OWN NAME.

RECENT cleaning of Goya's portrait of the Duchess of Alba, in the Hispanic Society of America, has given a probable solution to the long-standing mystery surrounding this picture. Why should a great lady who dominated aristocratic society in Madrid, and who was recently widowed, wear a second ring with the name "Goya" partly obscured on it? And why should she be pointing so deliberately at the signature of the artist scratched, upside down for her to read, in the soil at her feet? These two problems already pointed to some [Continued below.]



ONE OF GOYA'S MOST CRYPTIC PORTRAITS, OF THE DUCHESS OF ALBA IN MOURNING, PAINTED IN 1797. SHE POINTS TO THE ARTIST'S NAME SCRATCHED IN THE SOIL.



A DETAIL SHOWING THE VITAL WORD "SOLO" BEFORE GOYA'S NAME, WHICH HE WAS PROBABLY ORDERED TO ERASE. THE DISCOVERY SEEMS TO SOLVE ONE OF PAINTING'S MYSTERIES.

Continued.] partly-hidden intimacy. Now this view has been strengthened by the revelation of another word, "Solo," in front of Goya's name in the soil. "Solo"—"only"—indicates that the artist was wishfully thinking himself to be the only man in the Duchess's life. The inference is that the Duchess, on seeing the completed painting, was prepared to accept the other intimacies but drew a line at what would have amounted to a public confession of love. Her

attitude would hardly be surprising since she was at that time in mourning for her husband, and Goya was of humble birth. Nor does it seem very likely that she returned his love, if one bears those facts in mind, and also that he was sixteen years her senior, lived a somewhat violent life, and was at the time stone-deaf. But whatever her feelings, she seems to have ordered the presumptuous artist to paint out the offending word;—which he did.



## VELDT FIRES IN SOUTHERN RHODESIA: SCENES OF GREAT DEVASTATION.



GRAZING PEACEFULLY—BUT ONLY A STONE'S THROW AWAY FROM THE RAGING FIRE: CATTLE—YET UNDISTURBED—IN THE ZAKA DISTRICT OF SOUTHERN RHODESIA.



AND THE SAME AREA—AFTER THE FIRE HAD SWEEPED THROUGH. IN THE ZAKA DISTRICT THE RICH COUNTRY WAS COMPLETELY STRIPPED OF GRASS AND FOLIAGE.

THE largest veldt fire in the history of Southern Rhodesia, which raged for five or six days, devastated millions of acres of rich grazing land. It is thought that the fire may have been caused accidentally by African hunters. Conditions were aggravated by the prevailing drought, which not only made the advance of the fire easier, but, having already caused animals to panic, made the thirsty lions and elephants, now maddened by fear, even more of a menace. The fire in its terrible progress swept along a 25-mile path, driving all creatures before it. One of the worst-devastated areas was the Zaka district of the Sabi low veldt, where continual outbreaks of fire have been occurring over the past months. Apart from the great numbers of cattle lost in the fire, many have died as a result of the drought.



AN AMAZING PICTURE OF DEVASTATED AND UNTOUCHED AREAS WITH THE LINE SHOWING WHERE THE FIRE WAS ABRUPTLY HALTED IN ITS VORACIOUS ADVANCE.



A BLAZING FOREST INFERNO: A TYPICAL SCENE DURING THE DISASTROUS FIRE. AT THIS DISTANCE THE HEAT WAS ALMOST UNBEARABLE FOR THE PHOTOGRAPHER.



DEALING WITH A BURNING TREE—WHICH COULD CAUSE A FRESH OUTBREAK BY FALLING THE WRONG WAY: A HAZARDOUS OPERATION, WITH GREAT DANGER FROM FALLING EMBERS.



## THE CENTENARY OF THE FIRST EUROPEAN SETTLERS IN SOUTHERN RHODESIA.



MAKING THE SAME JOURNEY THAT ROBERT MOFFAT AND HIS COMPANIONS, THE FIRST EUROPEAN SETTLERS, MADE 100 YEARS AGO: OXEN-DRAWN WAGONS IN CENTENARY CELEBRATIONS.



AS THE FIRST SETTLERS WOULD HAVE SEEN THEIR NEW COUNTRY: THE VIEW LOOKING FROM THE WAGON OVER THE OXEN. THE TREK WENT FROM BULAWAYO TO INYATI.

Celebrations in Southern Rhodesia over the establishment of the first mission station to be established in what is now Southern Rhodesia took the form of a trek like the one Robert Moffat, the great missionary, and his companions made 100 years ago. These pictures of the oxen-drawn wagons show how the intrepid European settlers and missionaries made the journey from Bulawayo to Inyati, where the mission was set up. The London Missionary Society, of

which Moffat was a member, arranged for the centenary to be celebrated in this way. Moffat, who was a friend of Livingstone, first arrived in Africa in 1817, where his life was spent in missionary work. He translated much of the Bible into Sechwana. He arrived in Inyati in October 1859 and he took seven weeks to persuade the Matabele chief Mzilikazi to allow him to establish his mission post from which grew the beginnings of Southern Rhodesia.





THE LONDON PHILHARMONIC ORCHESTRA ABOUT TO PLAY IN THE FESTIVAL HALL: A FAMOUS BRITISH ORCHESTRA UNDER ITS MUSICAL DIRECTOR, DR. WILLIAM STEINBERG.

The London Philharmonic Orchestra was founded by Sir Thomas Beecham in 1932 and its first concert was given at the Queen's Hall on October 7 of that year. In the next seven years its reputation grew not only in this country but also on the Continent. At the outbreak of war, it was saved from disband-

ment by the boldness of the players who themselves assumed responsibility for the Orchestra's management. So since 1939 the London Philharmonic Orchestra has been a self-governing organisation with a chairman and board elected from its own members. From 1950 to 1957 Sir Adrian Boult was the

Orchestra's principal conductor. Under him there were a great many performances and recordings of modern British music. He took the Orchestra to Germany in 1951 and to Russia in 1956. In September 1958 Dr. William Steinberg took up the appointment of Musical Director; he divides his time

between the London Philharmonic and the Pittsburgh Symphony Orchestra, of which he is also Musical Director. The Industrial Concerts, which were launched with the support of the L.C.C. and the Arts Council, are now in their sixth year of introducing classical music to new audiences.

*Photograph specially taken for "The Illustrated London News" by Houston Rogers.*



## A PAGE FOR COLLECTORS.

By FRANK DAVIS.

### THE GREEKS AND THE ETRUSCANS:—TWO BOOKS.\*

use of colour and of shading. We know that statues were painted to resemble life, and that reds and blues were used on buildings. But the vases, with very rare exceptions, are black on a terracotta red, or the same red on black; the shapes and the drawing are superb, but the colour can be what I venture to label disheartening, particularly in the soft light of our island. I suppose we shall never know the answer, though—to quote Professor Robertson again “in trying to imagine behind these works, the scale and colour of lost wall painting we may be helped by looking

once more at the paintings in Etruscan tombs . . . but even the most Hellenizing of Etruscan works have a flavour or slant of their own; the best of the vase-pictures are great Greek drawing.” Again he is compelled to return to the word “drawing.” As to painting, we remain very much in the dark, but enormously grateful for the careful analysis of the available evidence and for the selection of splendid colour plates—about 100.

A Thames and Hudson volume on Etruscan Art is a no less fine production, with sixty-nine colour plates and another thirty-two in monochrome, providing a selection of

To take but one example, “Of the twenty tombs discovered at Chiusi, no more than three are now to be seen. Time and mankind are responsible for this disastrous loss.” Fortunately modern methods of conservation have come to the rescue. The art so beautifully illustrated in these pages is, unlike that of the Greeks, essentially a funerary art, much as Egyptian art was largely concerned with death; but whereas the Egyptians seem to have had a very lively faith in life beyond the tomb, the Etruscans—to judge by these frescoes—were without hope. The banquet scenes presumably represent the funerary feast of the relatives; the games, the hunting and fishing scenes the pastimes enjoyed by the deceased in his lifetime and the ritual games celebrated at his death. The author notes how, in the Tomb of the Orco, “our compassion is aroused for the melancholic Velia, who takes part in the banquet beside her spouse. Her finely-chiselled profile is sharply etched against a black ground which suggests the dark realm of Hades. A cloud of melancholy overtakes the young woman’s features as she remembers the pleasures of the life she has been forced to forsake. This feeling of apprehension for the after-life becomes more prevalent in funerary painting of the Hellenistic period.”

Raymond Bloch is quite definite upon one point and it is as well to be reminded of it even in the middle of the 20th century—how, in the 18th and early 19th centuries, all vases dug up in Etruscan tombs were thought to be the work of Etruscan potters, whereas the finest were Greek. This is generally recognised to-day; what is more, “Greek vases were imported into Etruria” (roughly the district lying between Arno and Tiber) “on such a vast scale that they must have discouraged the local potter from creating original works. For,” he continues, “the difference between the Greek originals and the feeble imitations by the Etruscan potters is enormous.”

Some of the most beautiful illustrations in the book are of jewellery, which displays remarkable

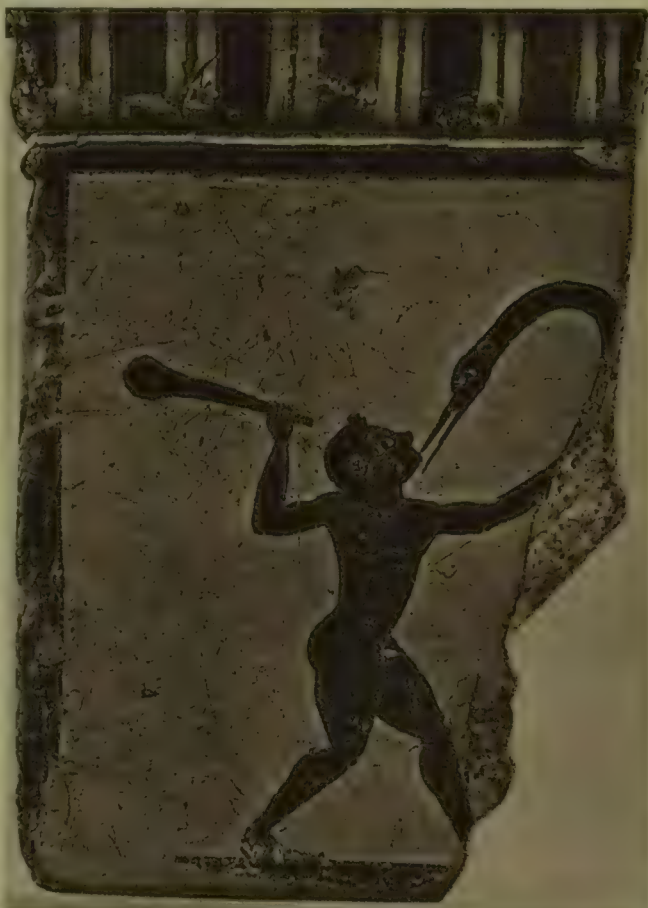


**P**RETEND that all European painting from the Dark Ages onwards had been destroyed in some unimaginable cataclysm which had left untouched the pottery and porcelain. Pretend, too, that all book illustrations had also disappeared as well as practically all the books, so that the sum of our library sources were chance fragments, from the works of Ruskin. What sort of a history of painting would it be possible to publish? By careful study of 16th-century Italian maiolica could one, with the exercise of a great deal of imagination, deduce something of the marvels of Leonardo or of Botticelli? I doubt it. Could one guess at the subtleties of Chinese painting by looking at Ming porcelain, or experience the delicacy of a Watteau or a Boucher from a Vincennes dish, however exquisite? I think that these and similar questions have only to be asked to be answered in the negative.

And yet this is precisely the situation in which the would-be historian of Greek painting finds himself; he is bound to write about vase-painting for 99 per cent. of his time, and to deduce from that, from one or two late mosaics and from late Roman paintings, of which a few examples have survived, what might have been the work of Zeuxis and of Apelles. We have to be content with echoes, and the fact that some of these echoes are of a lovely quality can scarcely compensate for the loss of the original symphonies, if only because painting on even the largest vases is hardly more than miniature painting and it has to be a marvellous miniature which can bear expansion (even in our mind’s eye) to life size. In these matters scale is important.

Professor Martin Robertson, in the latest Skira volume “Greek Painting,” is, of course, well aware of all this, and, in his introduction, emphasises particularly two points. These are, first, that the illustrations are mainly from the 6th and 5th centuries B.C. “when the quality of what we have is supreme and therefore in its own way not inferior to what we have lost, in whatever varying degrees it departs from that in scale and character.” Secondly, that “our pictures can claim to illustrate both the beauty and the development of Greek drawing, from its geometric beginnings to the end of the fifth century when European painting, as we normally understand the word, has already begun for the first time to emerge.” He notes also that some of the illustrations are considerably enlarged above the size of the originals. “This,” he adds, “does the vase-painter the disservice of coarsening his generally very delicate line; but the quality of the drawing is such that it triumphantly accepts this treatment, and the effect does help the imagination away from the vase towards bigger fields.”

It does all this, but it still leaves us puzzled—not as to the Greeks’ standard of draughtsmanship, but as to whether they ever went further in their large-scale painting, on walls particularly, in the



A PYGMY FIGHTING A CRANE: A FRAGMENT OF A CORINTHIAN PORTABLE ALTAR IN CLAY, FROM THE SECOND HALF OF THE 6TH CENTURY B.C. ONE OF THE ILLUSTRATIONS IN COLOUR IN THE BOOK “GREEK PAINTING,” REVIEWED ON THIS PAGE.

This illustration from the book “Greek Painting” is reproduced by courtesy of the Publishers, Albert Skira (Geneva), A. Zwemmer Ltd. (London).

paintings, jewellery, bronzes and terracottas. It is accompanied by an introduction by Professor Raymond Bloch, of the Sorbonne. Its range is wider and in consequence the commentary is less detailed than in the book previously noticed. The author is at pains—some will perhaps think unnecessary pains—to explain why it is that modern man is interested in the art of this strange people (their language has not yet been satisfactorily deciphered); and he quotes from D. H. Lawrence’s “Etruscan Places” to no little effect. Though he does not mention this, it is surely one of the proofs that the Rome of Sulla was excessively brutal and barbarous that every vestige of the Etruscan past seems to have been deliberately expunged by the conquerors and that no Roman ever took the trouble to investigate its history or learn its language. All the frescoes and practically all the other objects have survived because they were in tombs which, in due course, became invisible from above—and the frescoes faded lamentably as soon as they were exposed to light and damp, with the result that many more have been discovered than have survived.



FROM THE PEDIMENTAL DECORATION OF A TEMPLE IN TARQUINIA: A PAIR OF WINGED HORSES IN TERRACOTTA RELIEF. ONE OF THE ILLUSTRATIONS IN COLOUR IN THE BOOK “ETRUSCAN ART,” ALSO REVIEWED HERE.

This illustration from the book “Etruscan Art” is reproduced by courtesy of the Publishers, Messrs. Thames and Hudson, London.

combinations of filigree, embossing and granulation; this last apparently a technique which still remains something of a mystery.

\* “Greek Painting.” Text by Martin Robertson. Illustrated. (Skira, and A. Zwemmer Ltd.; £7 15s.)

\* “Etruscan Art.” A study by Raymond Bloch. Illustrated. (Thames and Hudson; £8 8s.)



## AFTER 44 YEARS OF LEGAL WRANGLING: THE LANE PICTURES FOR IRELAND.



"SELF-PORTRAIT (*L'HOMME A LA CEINTURE DE CUIR*)," BY GUSTAVE COURBET (1819-1877): VALUED AT £10,000, ONE OF THE LANE PICTURES. (Oil on millboard: 17½ by 14½ ins.)



"EVA GONZALES," BY EDOUARD MANET (1823-1883): VALUED AT £150,000, IT IS ANOTHER IN THE FIRST GROUP TO GO TO IRELAND. (Oil on canvas: 75½ by 52½ ins.)



"LE DUC D'ORLEANS," BY JEAN DOMINIQUE INGRES (1780-1867): VALUED AT £7500, IT IS ONE OF THE EARLIEST OF THE LANE PICTURES. (Oil on canvas: 21½ by 17½ ins.)

SIR HUGH LANE was drowned when the *Lusitania* sank on May 7, 1915; and since that time there has been repeated disputation over where his magnificent collection of paintings should hang. By his will he bequeathed thirty-nine pictures, most of which are Impressionist works, to the National Gallery, London. However, he also left a codicil bequeathing them to Dublin. Unfortunately for the Irish, this codicil was signed but not witnessed, and therefore of no legal validity. To add to the muddle there were at the time a number of people who claimed that Sir Hugh's last wishes were that the pictures should go to London after all, while others—of course—hotly maintained the opposite. As there was no doubt about the legal owners, the paintings

[Continued below, right.]



"AVIGNON FROM THE WEST," BY JEAN BAPTISTE CAMILLE COROT (1796-1875): VALUED AT £30,000. (Oil on canvas: 13½ by 28½ ins.)



"LES PARAPLUIES," BY PIERRE AUGUSTE RENOIR (1841-1919): ONE OF THE MOST POPULAR OF ALL RENOIR'S PAINTINGS, VALUED AT £250,000. (Oil on canvas: 71 by 45½ ins.)



"DON QUIXOTE AND SANCHE PANZA," BY HONORE DAUMIER (1808-1879): VALUED AT THE SURPRISINGLY HIGH PRICE OF £50,000. (Oil on panel: 15½ by 25½ ins.)

[Continued.]

came to London where, with the exception of certain war years, they have remained ever since, where their presence has provided repeated ammunition for strong Irish opinions on the subject. Then, on November 12, Mr. Harold Macmillan announced in the House of Commons that agreement had been reached between the Trustees of the National Gallery and the Commissioners of Public Works of the Irish Republic, and that the pictures were to be divided into two groups, which would be lent in turn for public exhibition in Dublin for successive periods of five years, over a period of twenty years. Some of the outstanding paintings in the first group are illustrated on this page. Reproduced by courtesy of the Trustees, the National Gallery, London.



## AMERICA'S LARGEST SUBMARINE.



IN THE UNITED STATES' LARGEST SUBMARINE, THE NUCLEAR-POWERED *TRITON*: DIVING AND STEERING CONTROLS, WHICH GENERALLY RESEMBLE THOSE IN AIRCRAFT.



THE MAIN CONTROL ROOM IN THE NUCLEAR-POWERED SUBMARINE *TRITON*—DESCRIBED BY U.S. NAVAL OFFICIALS AS A "SUBMERSIBLE ELECTRIC BRAIN."



AT THE MAIN CONTROL PANEL IN U.S. *TRITON*: THE PANELS SHOWN HERE ARE STATED TO BE MAINLY CONCERNED WITH DIVING AND STEERING OPERATIONS.

THE U.S. Navy's nuclear-powered submarine, *Triton*, was commissioned on November 10 at Groton, Connecticut. She is 447 ft. long and is the largest submarine ever built in the United States. It is also thought that she is probably the world's largest. She has a cruising range of 110,000 miles and is the first submarine to be fitted with twin nuclear reactors. She is therefore, with her capacity for remaining afloat and submerged for very long periods, exceptionally fitted for her purpose as an early warning listening post. She is fitted with high-power radar and sonar gear and is designed to travel with high-speed carrier task forces, being able to travel ahead of them and report back on approaching enemy aircraft, submarines and surface forces.

## THE LORD MAYOR'S SHOW.

FOLLOWING the new custom of holding the Lord Mayor's Show on a Saturday—which means both that the traffic problem is simpler and that far more children can be present to enjoy this cheerful and instructive civic parade, the parade which saw the opening of the year of office of Sir Edmund Stockdale was held on Saturday, November 14. As Sir Edmund farms some 800 acres near Basingstoke, the theme of the Show was "Agriculture," and it was accompanied by hunt servants of many famous hunts acting as outriders; and hunting horns resounded throughout the proceedings. All aspects of agriculture were reflected in the floats and, as a new feature, a low-flying helicopter sprayed the Thames with coloured water to demonstrate crop-spraying techniques.



HORTICULTURE WAS NOT FORGOTTEN IN THIS ELABORATE INTERFLORA FLOAT OF MASSES FLOWERS, COMPLETE WITH FLOWER QUEEN.



SMITHFIELD MARKET ON THE MOVE: THE FLOAT IN THE SHOW WITH THE PROUD BOAST "THE LARGEST MARKET IN THE WORLD FOR MEAT AND POULTRY."



THE NATIONAL FARMERS' UNION—AS THE PRODUCERS OF 50 PER CENT. OF THE FOOD OF 50,000,000 PEOPLE—RIGHTLY SPREAD A TABLE FOR A REPRESENTATIVE GROUP OF THEM.



# LONDON AND ARIZONA: FINE PAINTINGS IN SALE-ROOMS AND MUSEUMS.



"ON THE BEACH, SCHEVENINGEN," BY JAN VAN GOYEN (1596-1666), DATED 1634: ONE OF THE OUTSTANDING PAINTINGS DUE TO BE AUCTIONED AT CHRISTIE'S ON NOVEMBER 27. IT IS A WONDERFULLY DETAILED LANDSCAPE, IN THE ARTIST'S MOST VERSATILE MANNER. (Oil on panel: 20½ by 32½ ins.)



"THE ANNUNCIATION," BY PHILIPPE DE CHAMPAIGNE (1602-1674): THIS PAINTING, ALSO IN THE OLD MASTER'S SALE AT CHRISTIE'S, WAS LAST EXHIBITED IN MANCHESTER IN 1957. (Oil on canvas: 37½ by 51 ins.)



"THE VAN HAESTEN FAMILY MAKING MUSIC," BY JAN VAN BIJLERT (1603-1671). (Oil on panel: 37½ by 58½ ins.) This picture is among a collection of interesting Old Master paintings which is to be offered for auction at Christie's, on December 11. A large work, in excellent condition, it shows a family playing five different kinds of old musical instruments. These would seem to be; a *flaute-à-bec*, a type of *theorbo-lute*, a violin, a *viola da gamba* and a harp.

Christie's are holding an important sale of Old Master paintings on November 27. This includes the two pictures illustrated at the top of this page, and the magnificent Clouet portrait shown on the right. Also of interest are two Primitive panels by Bernardo Daddi, of St. Peter and St. John—both about two feet high. There is also a fine tranquil landscape by Jan Both, a Hoppner portrait of the first Marquess Wellesley, and a Lamentation, by Lucas Cranach the Younger.

(Right.)

"PORTRAIT OF CHARLES IX, KING OF FRANCE," A MASTERLY PAINTING BY FRANCOIS CLOUET (c.1518-c.1573.) (Oil on panel: 13½ by 9½ ins.)



"MADONNA AND CHILD WITH ST. JOHN," BY IL ROSSO FIORENTINO (1494-1540): IN THE PHOENIX ART MUSEUM, ARIZONA. The new Phoenix Art Museum, in Arizona, U.S.A., was due to be dedicated in mid-November. The museum was planned to be in the Civic Centre, a spacious modern building, with a theatre and a library. The museum has a small but distinguished permanent collection which also includes a fine Diaz.



"THE FINDING OF MOSES," BY BERNARDO CAVALLINO, (1622-1658): ONE OF THE TWO IMPORTANT ITALIAN ACQUISITIONS RECENTLY MADE BY THE NATIONAL GALLERY. PURCHASED FROM MR. JULIUS WEITZNER, IT IS NOW ON VIEW IN ROOM 32. One of the two 17th-century Italian acquisitions by the National Gallery, London, was illustrated in our last number. The Cavallino illustrated on this page recently passed through the sale-room as the work of Salvator Rosa. The picture is a welcome addition to the Gallery's collection, for not only is it an unusually vigorous painting, but it is only the second work by Cavallino hanging there. Along with other 17th-century Italian paintings, it hangs in Room 32.





## THE WORLD OF SCIENCE.



THE silhouettes of two large birds caught my attention as I happened to glance up through the window. They were a pair of grey herons chasing each other and generally performing aerobatics at a height of about 100 ft. They were behaving in the way they often do in spring, at the beginning of the breeding season.

I went out into the garden to get an uninterrupted view of the herons. The air was filled with the excited calls of the song-birds. Over a radius of a couple of hundred yards every small bird was hopping excitedly about in the trees and bushes, keeping up a constant agitated chatter. There was, however, no attempt to mob the herons. And when the herons had gone the chatter subsided.

It is no unusual sight to see a heron here, at some point or other along the stream, but I have not noticed any commotion at other times among the small birds whether the heron is standing at the edge of the stream or flying overhead. It may be that my reactions and those of the birds are in some particulars closely alike. I am used to seeing a heron standing or flying overhead, and therefore pay no great attention to it. The sight of two flying about in this way was sufficiently unusual that I was impelled to leave what I was doing to go out and watch. Much the same can be said of the song-birds, but with this difference, that the unfamiliar sight aroused only my curiosity but aroused fears in the small birds.

The fear of the unfamiliar afflicts a large part of animate nature. Birds may be no more prone to it than other animals but they are more vociferous. Some strange objects engender this fear more than others, and a large strange bird, or other strange shape, even inanimate, traversing or being carried through a territory where it is not normally seen is apt to release this chorus of alarm.

Small song-birds also react speedily to the presence of a bird-of-prey. When it is a hawk what happens will depend very much on the kind of song-bird and the circumstances in which it finds itself. Solitary individuals may freeze, or they may make for cover, giving an alarm call as they go. Where the birds are in groups or communities they will take a more positive action. Sparrows will mob a flying kestrel, and I have seen instances in which one of the sparrows has landed on the kestrel's back, causing it to lose height in order to shake the sparrow off. House martins will attack in a group, with diving tactics. Starlings will fly in a tight group parallel with the hawk, keeping watch on it until it is out of their area.

The response to owls is somewhat different. A flying owl sends all the small birds around into a state of excitement, joined in an insistent chorus. When the owl settles, the birds gather around it, excited, restless and calling all the time, in what is called a mobbing action.

Small birds may mob a magpie, but a magpie will sometimes join the small birds in mobbing an owl.

A good deal of research has been carried out to discover what it is that evokes these responses. Briefly, it has been found that one feature alone will call forth the hawk-alarm. This is the length of the neck. All hawks have short necks in relation to the rest of the body. A cuckoo, so like a sparrowhawk in most respects, has a long neck and the presence of a cuckoo does not raise an alarm. The matter has been tested with cardboard models, with the same result, that no matter what the shape of the body, if the model has a short neck it will cause alarm among birds likely to be preyed upon.

Similarly, small birds will be instantly alarmed at the sight of an owl, even a cardboard one. But here the reaction is for all the small birds around to mob it.

### PARROTS ARE FRIENDS.

By MAURICE BURTON, D.Sc.

So far, everything is neatly tied up, on the basis of observation and experimental research. And then comes the exception. It came to me, two days later, from Count R. Orssich. He told of his four pet parrots, two greater sulphur-crested cockatoos, an African grey parrot and a blue and

caused the most tremendous disturbance amongst all the 'local' wild birds. The magpie, alas, is no more, but during the six months we had it the parrots went unnoticed and have been ever since.

"Now, this summer a friend brought a kestrel down with her for the afternoon, put it on an arrangement like a deck-chair. Although 'our grey' mostly sits on an old deck-chair, the moment the kestrel was put out, more or less where the grey is usually perched, there was the most colossal warning and mobbing from every sort of wild bird in sight. We can understand the magpie and kestrel, as well as owls, being mobbed, but why not the grey parrot? After all, it resembles, in a strong way, except for colour, the kestrel sitting on a chair and flapping as the grey parrot does in the same place. It has near enough the same shape. When, after the kestrel was gone, I put the grey parrot in the same place there was perfect peace, and no mobbing."

Count Orssich also mentioned another sulphur-crested cockatoo, a very nervous young bird, which when startled by a dog flew away and was later seen in Windsor Great Park among a flock of crows on the ground, and also with them in the air. And last week he saw a bright yellow budgerigar with a flock of sparrows, associating with them apparently quite happily.

I am quite sure many people have had this experience of letting a parrot free in the bushes or trees in the garden and no "local" birds taking any notice of it. Our African grey parrot is out in the garden all the summer, as long as the weather is good, and there has been no mobbing and not the slightest sign of an alarm call from other birds. The house martins have nested on the house above it and there has been no attempt to dive at the parrot. Nor, when it took a flight the length of the garden, as it did several times, was there any sign of apprehension among the wild birds. Yet a parrot has a beak very like a bird-of-prey, and although its neck is long relatively to the body, a parrot often sits with the neck withdrawn into the shoulders. Even if we ignore the resemblance to a bird-of-prey, the fact still remains that a parrot must be a strange object to British birds. And we cannot argue that it is because a parrot sits still that nothing happens, because when a parrot flies the effect is still the same so far as the local birds are concerned.

I must confess to being puzzled about this. It is possible to suggest several reasons to explain it, but the only one that seems to have anything to recommend it is as follows. Although there may be a general resemblance, as in the shape of the body and the beak, between a parrot and a bird-of-prey, and although to our eyes a parrot's neck may sometimes appear relatively short, I would suggest that the appearance it then presents may deceive us, but it does not deceive the birds which seem to have acute appreciation of this feature. A song-bird, for example, will recognise a hawk for what it is, when to the human eye it is little more than a black dot in the sky. A small bird will also recognise a cuckoo from a hawk more quickly than I can. If this is true, then it can only be assumed that a magpie, which lacks the short neck, the sign-stimulus of alarm, is recognised as an enemy not from any inborn reaction but because the birds learn to beware of it from the example of the parents, or from other adult birds.

This still leaves unexplained why a parrot in flight should cause no apprehension, or why it should be accepted or tolerated by other birds. It ought to count as a large strange object, but it may be that the slow, lumbering flight automatically registers in a bird's mind as something that does not spell danger, in contrast to the swift flight of a hawk.



A TYPICAL BIRD-OF-PREY, WITH THE HEAD SET ALMOST DIRECTLY ON THE SHOULDERS: A YOUNG KESTREL ON THE ALERT. IT IS THIS ABSENCE OF NECK WHICH APPARENTLY STIMULATES ALARM IN SMALL BIRDS.



ANOTHER APPARENTLY SHORT-NECKED BIRD, BUT ONE WHICH IS NOT MOBBED BY SMALL BIRDS: THE AFRICAN GREY PARROT. DR. BURTON WRITES: "... IT MAY BE THAT THE SLOW, LUMBERING FLIGHT AUTOMATICALLY REGISTERS IN A BIRD'S MIND AS SOMETHING THAT DOES NOT SPELL DANGER." (Photographs by Jane Burton.)

yellow macaw, all of which were mostly at large in the garden yet had never been mobbed. All are non-flyers, for different reasons, such as clipped wings or wing injuries, and they spend much of the day, winter and summer, in old orchard trees near the house. The Count continued: "A year ago I was given a young magpie, with tail feathers about the length of a matchstick, which I pinioned and it made a delightful pet. This bird, however,



# SOME NOTABLE PERSONALITIES OF THE WEEK: PEOPLE AND EVENTS IN THE 'PUBLIC EYE.



**A COMEDIAN AND MAN OF THE THEATRE:  
THE LATE MR. LUPINO LANE.**

Mr. Lupino Lane, who has died aged sixty-seven, was famous for his highly successful "Me and My Girl," the musical comedy in which he sang the hit, "The Lambeth Walk." It originally ran for 1646 performances at the Victoria Palace.



**TO REPRESENT BRITAIN IN GENEVA: THE  
FAMOUS HORSEWOMAN MISS PAT SMYTHE.**

Miss Pat Smythe, the famous horsewoman, left London for Geneva on November 11. She is one of three riders to represent Great Britain at the International Horse Show, the others being Miss Janet Morgan and Mr. George Hobbs.



**AT THEIR HOME: LORD DUNROSSIL, AUSTRALIA'S NEXT GOVERNOR-GENERAL AND  
RECENTLY RETIRED AS SPEAKER OF THE HOUSE OF COMMONS, WITH LADY DUNROSSIL.**

Lord Dunrossil, who as Mr. W. S. Morrison was Speaker of the House of Commons for eight years, is to succeed Field Marshal Sir William Slim as Governor-General of Australia. Lord Dunrossil was created a Peer at the end of the last Parliament.



**AN AUSTRALIAN APPOINTMENT AT THE  
PALACE: MR. WILLIAM HESELTINE.**

Mr. William Heseltine, who is thirty, has been appointed Assistant Information Officer (Temporary) at Buckingham Palace. Mr. Heseltine is at present private secretary to the Prime Minister of Australia, Mr. Menzies, a post he has held since 1955.



**WITH THE TROPHY WON IN NEW YORK  
BY BRITISH GIRLS: MISS SUSAN DRIVER.**

The British team of eight ponies and their girl riders, aged from eleven to sixteen, won the international trophy given by the American Horse Shows Association at Madison Square Garden, New York. Miss Susan Driver is seen carrying the trophy.



**TOWARDS THE END OF THEIR RECORD-BREAKING MARCH FROM BIRMINGHAM TO  
LONDON: LANCE-CORPORAL E. HAMMOND AND LANCE-CORPORAL DOUGLAS LANE.**

Lance-Corporals Eddie Hammond and Douglas Lane, of the Royal Engineers, who are both twenty, made a record-breaking march from Birmingham to London, 110 miles, in 34 hours 47 minutes that ended on November 15 in the evening.



**GUINEA'S PRESIDENT LEAVING HIS LONDON HOTEL FOR AN AUDIENCE OF THE QUEEN: M. SEKOU  
TOURE (LEFT) WITH HIS WIFE AND THE GUINEA AMBASSADOR, M. YOULA.**

The President of Guinea, M. Sekou Touré, who arrived in London on November 10, had talks with British Ministers and discussed the "possibilities of co-operation" between the two Governments. On November 15 he left for West Germany for a four-day State visit.



# CHILDREN'S DRESS OF THE 1800's—MODELLED BY BOYS AND GIRLS OF TODAY.



1800-1805. A CHILD'S DRESS OF WHITE MUSLIN EMBROIDERED WITH SPRIGS IN WHITE SILK. HERE WORN BY A TEN-YEAR-OLD GIRL, BUT MADE FOR AN OLDER CHILD.



1827-1830. A CHILD'S DRESS OF WHITE COTTON AND NET, TRIMMED WITH WHITE BRAID. THE DRESS IS IN ADULT STYLE, BUT THE DRAWERS WERE LIMITED TO CHILDREN.



1840-1845. A DRESS OF GREEN AND FAWN SHOT SILK, TRIMMED WITH BRAID. THE SKIRT IS NOW SHORTER, BUT THE BRODERIE ANGLAISE DRAWERS STILL REACH THE ANKLE.



1855-1860. A DRESS WITH CAPE OF WHITE COTTON, WITH A FLORAL PATTERN, MAINLY RED, TRIMMED WITH WHITE BRAID. THE GREEN SILK BONNET WAS GOING OUT OF FASHION BY THIS TIME.



1865-1870. A DRESS OF WHITE ALPACA, TRIMMED WITH PINK SATIN AND WORN OVER A CRINOLINE. THESE FRAMES WERE NOW WORN BY CHILDREN FOR FORMAL OCCASIONS.



1871-1872. A SUIT FOR A FOUR-YEAR-OLD BOY: JACKET AND KNICKERS IN BLUE TWILLED WOOL, TRIMMED WITH BLACK BRAID AND BRASS BUTTONS.



1868-1872. A DRESS OF WHITE MUSLIN, EMBROIDERED IN BLUE WOOL. THE SHORT OVERSKIRT IS SEWN TO SIMULATE AN APRON AND, AT THE BACK, THE BUSTLE OF ADULT FASHION.



1873-1874. A SMALL BOY'S FROCK OF TWILLED WOOL IN THE ROYAL STUART TARTAN. THE DRAWERS ARE OF COTTON WITH EMBROIDERED FRILLS. TARTANS WERE STILL MODISH FOR BOYS.



1890-1900. A SAILOR SUIT (SUMMER VERSION) IN TWILLED COTTON, THE JACKET AND TROUSERS BEING WHITE, THE WAISTCOAT BLUE. A PERENNIAL FAVOURITE.

These charming photographs of costumes from the Gallery of English Costume, Platt Hall, Manchester, make an interesting supplement to an outstanding feature in this year's Christmas Number of *The Illustrated London News* (now on sale at 4s., or 4s. 6d. post free)—an article by Mr. James Laver on the eccentricities of children's dress entitled "From Nudity to Pantalettes," lavishly illustrated by Mr. E. H. Shephard. The costumes here are most

elegantly modelled, as far as possible, by children of the age for which the garments were originally intended which is not quite as simple as it might seem, as, age for age, children nowadays are considerably larger than they were in Victorian times. An interesting feature of these costumes is the fact that although in some ways they are small copies of adult costumes of perhaps a few years previous, in others they anticipate adult fashions.

Photographs by courtesy of the Gallery of English Costume, City of Manchester Art Galleries.





A WILD AND EXCITING DANCE EXECUTED BY MEMBERS OF THE GEORGIAN STATE DANCE COMPANY WHICH IS NOW TO BE SEEN IN LONDON: A FIGHT IN WHICH MORE AND MORE MEN JOIN UNTIL AT A WOMAN'S COMMAND THEY CEASE.

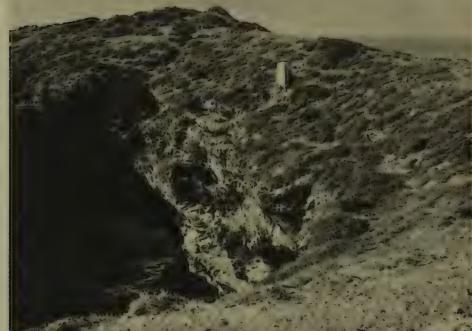
An exciting recent visit to London has been the arrival of members of the Georgian State Dance Company, who are performing their exotic and exuberant dances in the Albert Hall to the delight of all who see them. Here we show an episode from the *Khevsur Suite*. The *Khevsurs* are Georgian mountaineers who live on the southern slopes of the Caucasus, in Eastern Georgia. The suite begins with a pair of lovers who are interrupted by a second young man. The two men fight, the girl calls for help, and more and more

young men rush along to join in the battle. At the height of the fighting the girl throws her headdress into the throng and the battle ends. The dances are accompanied by highly rhythmical music in which the basic accompaniment is drumming. The programme which they are dancing in London consists of dances that have their origin and inspiration in every part of Georgian life and history. As in most folk-dancing, male parts predominate. Their performances continue in London at the Albert Hall until November 25.





A LONELY ROCK JUTTING OUT OF THE EASTERN MEDITERRANEAN: ONE OF THE FEW BREEDING COLONIES OF THE RARE ELEONORA'S FALCON (*FALCO ELEONORAE*).



SHOWING THE HIDE FROM WHICH THE PHOTOGRAPHS OF THE FALCON PUBLISHED ON THESE PAGES WERE TAKEN: A STRIP OF BARREN AND ROCKY ISLAND.



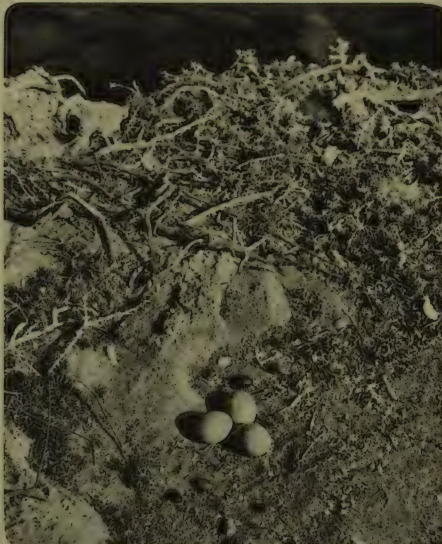
NESTING IN THE OPEN UNDER THE BLAZING HOT SUMMER SUN: ONE OF THE FALCONS KEEPING ITSELF COOL BY RAISING THE FEATHERS ON ITS BACK.

VERY little is known about Eleonora's Falcon (*Falco Eleonorae*); but the scanty knowledge available shows it to be undoubtedly one of Europe's most remarkable and interesting birds. It is hardly surprising that almost nothing was known about it until the middle of the last century, for it is probably the most localised bird in Europe. Its total population can scarcely exceed 3000, and this number is dispersed among a few small cliff colonies and uninhabited islets between Cyprus and the Canaries. It received its name through the Italian ornithologist, Della

## SUCCESSFULLY PHOTOGRAPHED FOR THE EUROPEAN BIRD-OF-PREY AT ONE



THE MORE COMMON LIGHT FORM, GREYISH-BROWN ABOVE AND WHITE ON THE THROAT. ELEONORA'S FALCON MAY BE THE ONLY EUROPEAN FALCON WHICH IS DIMORPHIC.



RESEMBLING THOSE OF THE BOBBY, WHICH IS THIS FALCON'S NEAREST RELATIVE: THE EGGS OF *FALCO ELEONORAE*, LAID ON A VERY ACCESSIBLE SITE.

Marmora, who was an indefatigable explorer after new species and found it breeding off the Sardinian coast in 1836. With commendable romantic fancy he named the falcon after the last independent mediæval ruler of that island, Eleonora, the *giudice* of Arborea, who died in 1403, leaving to posterity a code of laws which included detailed regulations for the protection of falcons. Then, in 1864, the German ornithologist, Krueper, published a detailed account of its breeding habits, which to this day is still the only lengthy account of the subject. There are a number of outstandingly interesting facts about Eleonora's Falcon. As a summer visitor to the Mediterranean and the North-West African coast from its winter-quarters in Madagascar and perhaps elsewhere in the Indian Ocean, it is unusual among birds-of-prey in nesting in

## FIRST TIME: ELEONORA'S FALCON, A RARE OF ITS SCARCE BREEDING COLONIES.

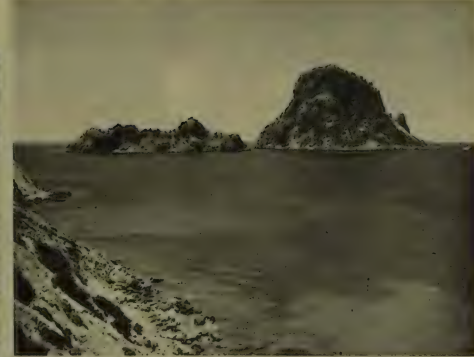


THE RARER DARK FORM—REPRESENTED BY ABOUT ONE BIRD IN FOUR: IT IS SOOTY-BROWN ALL OVER, USUALLY WITH A SLIGHTLY STREAKED BREAST.



SHOWING THE LONG, NARROW PRIMARIES AND BROAD TAIL: IT IS INTERESTING THAT THIS BIRD DOES NOT LAY EGGS UNTIL THE END OF JULY.

colonies. These occasionally number up to 100 pairs. The explanation of this is that it feeds its young exclusively on small migrating birds—nightingales, whitethroats, willow wrens, swifts, woodchats, and many others. It is therefore imperative for this species to choose sites which are on migration routes. The parent birds, as one of the above photographs shows, frequently make use of niches and crannies in the rocks as larders where they store the carcasses of their victims. This feeding habit also brings about another most interesting circumstance. The Eleonora's Falcon breeds later in the year than any other European bird—the eggs not being laid until the end of July at the earliest. The young, therefore, hatch in the second half of August and are reared when the autumn migration is at its height. Since it is recorded by Krueper that a colony of



ANOTHER BREEDING PLACE OF ELEONORA'S FALCON, IN THE WESTERN MEDITERRANEAN. THE BIRD BREEDS IN COLONIES, WHICH IS MOST UNUSUAL FOR LARGE BIRDS-OF-PREY.



STANDING ALERT AND DISPLAYING THE VERY LONG WINGS AND TAIL OF THIS SPECIES: A LIGHT FORM OF THE FALCON PHOTOGRAPHED AT A BREEDING COLONY.



TAME ENOUGH TO BE PHOTOGRAPHED WITHOUT A HIDE: A FALCON WITH YOUNG. SEVERAL NICHES NEARBY SERVE AS LARDERS FOR STORING SMALL BIRDS.

some eighty pairs would alone consume about 12,000 small migrants in September alone, this delay in nesting is hardly to be wondered at. Two apparent forms of Eleonora's Falcon are recorded. The two breed together, a most unusual fact if the species is truly dimorphic. But it seems more likely that the two varieties are not so much two forms as two phases, and it may be that the birds could undergo a change of plumage. The absence of any reliable record of a transitional stage does not disprove this, since transitional stages of this kind are rarely, if ever, observed in wild creatures.



# THE WORLD OF THE THEATRE.

## A SET OF PROBLEMS.

By J. C. TREWIN.

I HAVE met five plays since my last article—and again I look self-consciously at the word "met." We do more than "see" a play, or ought to do more (even if in certain Shakespearean revivals, indiscreetly-lauded, it has been difficult), and though I much prefer "hear," there is always a danger that it may be taken as simply a sound-radio performance. Probably to worry is pedantic and needless: most of us have something about which we trouble ourselves when no one else does. In any event, this is one of the mild problems ever-present: not all of the five plays—and all with problems of their own—may be with us for long.

Let me take the least important, "Aunt Edwina," which, as I write this, is at the Fortune, having been reprieved after a first sentence of sudden withdrawal. Whether it will be visible and audible when this appears, I do not know. I write of it simply to doubt the wisdom of its author in championing a work that hardly does him credit. None can say that, as a critic, I have not respected Mr. Home's achievement: an uneven dramatist, he has yet written half a dozen plays of more than common quality, in widely divergent moods, and, until now, one has never felt angry with his failures, which have always held something to remember.

But "Aunt Edwina" is a mistake. I am troubled not so much by the sex-change at the core of the plot, as by Mr. Home's obstinate campaign on behalf of this least of his plays. The answer must be, I suppose, that we love our lame ducks. Still, affection here does seem to me to be exaggerated. The play reaches us as a teased-out sketch, a dull exercise in "dame" comedy that the loyal performances of Henry Kendall (the transformed Colonel), Margaretta Scott, and Cyril Raymond cannot hold for long. Mr. Home's text is tactful, but it is also vapid. The distinguished author of "Now, Barabbas . . .," "The Reluctant Debutante," and "The Thistle and the Rose" ought not to defend vapidly. Better, surely, to write it off, and to get on with another, and a better, play.

My next puzzle is to determine how much a script loses in translation from the television screen to the stage. Various plays have made the journey; but the appearance of Willis Hall's double bill at the Lyric, Hammersmith, sets up the problem more urgently than before. These two plays were designed for the restless camera. This can expose, in searching close-up, any failure in character-drawing; it has an X-ray precision. But it can also be used to make us believe that a piece is more substantial and faster-moving than in fact it is. I dare say that "Last Day in Dreamland"—first of Mr. Hall's plays—looked quite intricate on the screen in the corner of the sitting-room. On the stage it loiters along as an atmospheric study, gentle and uncomplicated. In the same way, the second piece, "A Glimpse of the Sea," which gives its name to the full Hammersmith bill, could have been told in the theatre with more economy and bite.

That said, we can agree that Mr. Hall's characters are true, that he understands how to establish such real people as the four in "A Glimpse of the Sea"—husband, wife, mistress, and boarding-house maid—and the various attendants at the amusement arcade in "Last Day in Dreamland." We recognise them, and we remember them, though we

may feel during the night, in the words of Jane Austen's Mr. Bennet, that they have delighted us long enough: the plays need a theatrical edge. In this programme they have the slightest of links: it is enough that each

are unlikely to fulfil any of their plans (which they discuss in a kind of waking dream), the women of "A Glimpse of the Sea" are ready to make and to execute a positive decision. As we consider the plays, possibilities flower; but we can only guess at Mr. Hall's intention.

Let us be grateful to him for having established people in whom it is easy to believe: characters who do not behave according to plan: the wife, for example, who discovers that her ultimate "scene" with husband and mistress is not going as she had expected it to go, but that it is going well. Several of the people at Hammersmith surprise us with an apparent originality of approach—it means that the dramatist is telling the truth. Paul Daneman and Jill Bennett are each invigoratingly right; and in the "Dreamland" play, though it loiters inordinately, we do get the small-resort, end-of-the-season atmosphere of fading and falling that (for some of us) is so very much more agreeable than the skirmish of high summer—though certainly not for the characters themselves.

The people in Jack Popplewell's "And Suddenly It's Spring" (Duke of York's) are the people of conventional comedy who rarely behave as we should expect them to behave in life, if indeed they could have any life. Mr. Popplewell gets them to amuse us mildly: this is, in short, a "matinée comedy." Here I reach my puzzle: why the enterprising manager, Peter Saunders, chose the play for his innovation of an afternoon première, an idea that personally—having a deep regard for the theatre's sense of occasion, something, explain it as we may, more apparent at 7.30 p.m. than at three o'clock—I have to hope he will not repeat.

One might say, of course, that a matinée comedy should have been precisely right for the purpose. Actually, one needed something much more intense and dramatic to fight the lethargy of the afternoon. In fairness, this comedy would probably make its very mild effect at any time of the day. It depends at present largely upon the performances of Yolande Donlan, who reminds me of a slightly baffled thrush on the lawn, and Margaret Lockwood, who has to carry the clothes-and-the-woman burden of the plot. (This character, in one particular, may remind some playgoers of a famous dramatist's Maggie, and in remembering it they will salute the memory of the most endearing of artistes, whose death we mourn, Hilda Trevelyan.)

passes on the same late September day in the same small Northern seaside town. If we wish, we can observe that each play brings us to the end of something—the end of the season, the crash of a marriage—and that whereas, in the first, we know that the people of "Dreamland"

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

- "RICHARD THE SECOND" (Old Vic).—Shakespeare's history directed by Val May, with John Justin as the King, George Baker as Bolingbroke, and Robert Harris as John of Gaunt. (November 17.)
- "THE WORLD OF SUZIE WONG" (Prince of Wales's).—Based by Paul Osborn on a novel by Richard Mason. (November 17.)
- "ROSMERSHOLM" (Royal Court).—Dame Peggy Ashcroft in a new translation of Ibsen's play, directed by George Devine. (November 18.)
- "A MAN'S JOB" (Arts).—Richard Duschinsky's version of a play by Ferdinand Bruckner; cast includes Mary Kerridge. (November 18.)
- "KATYA KABANOVA" (Sadler's Wells).—Janacek's opera, directed by Dennis Arundell, conducted by Charles Mackerras. (November 18.)
- "CYRANO DE BERGERAC" (Adelphi).—Danced by Les Ballets de Paris de Roland Petit. (November 18.)



"AND SUDDENLY IT'S SPRING": A SCENE FROM JACK POPPLEWELL'S NEW COMEDY AT THE DUKE OF YORK'S THEATRE, WITH (LEFT TO RIGHT) BRIAN LAWSON (GRAHAM PAYN), JOY LUCAS (YOLANDE DONLAN), SALLY SEYMOUR (MARGARET LOCKWOOD) AND HARRY MARKHAM (FRANK LAWTON).

John Trewin writes of this mildly amusing conventional comedy: "It depends . . . largely upon the performances of Yolande Donlan and Margaret Lockwood."



AUNT EDWINA (HENRY KENDALL) MAKING HER ENTRANCE: A SCENE FROM "AUNT EDWINA," WILLIAM DOUGLAS HOME'S NEW COMEDY AT THE FORTUNE THEATRE, WITH (LEFT TO RIGHT) ROSEMARY (HILARY TINDALL), TERRY DEVON (PETER CELLIER), CECILIA (MARGARETTA SCOTT), REGGIE (CYRIL RAYMOND), SENATOR BENDOE (LAUNCE MARASCHEL) AND SANDRA BENDOE (GAY CAMERON).

My last problem is a very old one: how much should a critic tell? Personally, I think no critic is justified in saying what happens at the end of the courtroom scene of "Poor Man's Miracle": the play by a Polish dramatist, J. Marjan Hemar, now at the Birmingham Repertory. What he can do is to explain what has gone before: the debate on the validity of a "miracle," an argument conducted by many voices, but expressed most cogently in a scene for the Minister of Justice (Paul Williamson) and the priest of a Warsaw church (Arthur Pentelow). "Between a miracle and a crime," muses the priest, "there are so many things of which we know so little." It is a highly intelligent and totally unpretentious play, directed (with both of those attributes) by Bernard Hepton, and acted well by a company that sustains the tradition of Sir Barry Jackson's theatre. Another good play to meet—to see and to hear.



## PARADE OF GLAMOUR: THE WORLD'S MOST BEAUTIFUL MISS—FROM HOLLAND.



IN NATIONAL COSTUMES IN LONDON, STANDING (LEFT TO RIGHT): REPRESENTATIVES FROM ICELAND, FINLAND, LUXEMBOURG, FRANCE, ISRAEL, SWEDEN (HALF-HIDDEN), AUSTRIA, HAWAII, DENMARK, PERU, PARAGUAY, SOUTH AFRICA, URUGUAY, IRELAND, GIBRALTAR, GREECE, HOLLAND, U.K., GHANA, ITALY, U.S.A., CANADA. SEATED (LEFT TO RIGHT): JORDAN, JAMAICA, JAPAN, KOREA, INDIA, HONDURAS, PORTUGAL, HONG KONG, BRAZIL.

THE new "Miss World" comes from Holland—beautiful, blonde-haired Corine Rottschaffer, who is a twenty-one-year-old model, and who narrowly defeated the more exotic Peruvian, Maria Rossel, in the competition in London on November 10. These slickly-organised world beauty contests are now so frequent that it is quite impossible to state categorically what the title "Miss World" means, or whether, for example, an elected "Miss Universe" would have more claim to being the world's most beautiful woman than "Miss World." However, few people reading about these contests probably care very much what the [Continued below.



THE LEADING FIVE CONTESTANTS WITH THEIR TROPHIES: (LEFT TO RIGHT) ANNE THELWELL (U.K.), 4TH; MARIA ROSSEL (PERU), 2ND; CORINE ROTTSCHAFFER (HOLLAND), 1ST; ZIVA SHOMRAT (ISRAEL), 3RD; AND KIRSTEN OLSEN (DENMARK), 5TH.



ON TOP OF THE WORLD: A CHARMING STUDY OF THE NEWLY-ELECTED "MISS WORLD," CORINE ROTTSCHAFFER, FROM HOLLAND, PHOTOGRAPHED ON THE ROOF OF THE SAVOY HOTEL.



IN THE LYCEUM BALLROOM, LONDON: A LINE-UP OF SOME OF THE COMPETITORS, EACH WEARING A SWIM-SUIT, AND A RIBBON TO SHOW THE COUNTRY SHE REPRESENTS. MEANWHILE, THE ONLOOKERS, WHO INCLUDE CAMERAMEN AND R.A.F. "VOLUNTEERS," PICK THEIR OWN WINNERS.

Continued.] title means. It is stimulating to see and read about such things on a November morning wrapped in London fog. This year the contestants were as colourful and as different from each other as usual. One of the leading beauties was, in fact, a girl serving in the Israeli Army, who finished

a worthy third; while a blonde secretary who represented France, on being asked her ambition, was quoted as saying, not that she wanted to go on the stage, or be a model, but that she wanted above all not to be deceived by life—a true "Miss World" if she could achieve that.



# IN AN ENGLISH GARDEN.

## SOME SHRUBS TO COLOUR WINTER.

By EDWARD HYAMS.

WINTER is grey, brown, white and pale blue; very nice. I only once in my life spent December to March in a country where

they have no winter, and I was surprised to discover how badly I missed its alleged miseries. All the same, it wants colour, and in the garden we can get it from such flowers as *Iris unguicularis*, and from such shrubs as the very numerous hollies. And there are, of course, winter-flowering shrubs and even trees—some of the ornamental cherries flower in late winter.

Of my own shrubs and trees, those which I value most highly from now until March, or, at least, until the *Hamamelis mollis* produces its yellow, spidery flowers, are four. Three are in flower now, and two of them will still be in flower at Christmas; the fourth, although no doubt it must flower botanically—speaking, bears no flowers from the gardener's point of view. Here are the four:

*Viburnum fragrans* is one of the hundred odd species of its genus, and, of course, by no means the only one which is common in shrubberies. *V. fragrans* is usually described in nurserymen's catalogues in some such phrase as "one of the most attractive of winter-flowering shrubs," and if there were just one clone, so that the name had a specific reference, then I dare say this might be true. In point of fact, however, unless you take the trouble to see the actual plant you are going to buy growing in the nursery, thus making sure that you are going to get a shrub with a fairly graceful habit and plenty of flower, you are apt to find yourself with a plant which grows in an ugly, vertical, rigid shape, and bears hardly any flowers at all. Still, one's pleasure in *V. fragrans*, even an ugly one, is in the spicy scent of the flowers, very pleasant when a few sprays are brought into a warm room. The individual flowers have no beauty, being insignificantly small and either white or a sort of dirty mauvish-pink. But a well-grown shrub really covered with these little flowers is a pleasant sight against the naked boughs and either pale blue or leaden black winter sky.

The second shrub in flower at the time of writing is rosemary. Rosemary does extraordinarily well in this garden, and we have a number of very large, spreading specimens of it, their shade of green undergoing slow changes through the year. Even the common rosemary is said not to be perfectly hardy. I have never lost one to frost or cold wind. But only this common, sturdy kind, with its numerous, tiny, grey-blue flowers, can safely be regarded as a winter shrub, as pleasant to the eye as to the nose. Not that I would confine myself to that admirable variety: my predecessor on this page was, I think, responsible for the introduction of *R. corsicans*, which has larger and much bluer flowers but requires winter protection. I bought another, with long, erect sprays of mauve flowers, home from Grand Canary, and we are trying to acclimatise it.

Although we are not short, in Britain, of what botanists call "fastigate" trees—that is, trees with

a vertical, columnar habit of growth—the Irish yew is a beauty too seldom grown—we have nothing quite so strikingly erect and emphatic for our shrubberies and arboreta as the Italian cypress. There is, however, a common English native which seems to be almost entirely neglected by gardeners, and that is *Juniperus communis*. Whether or not it would be correct to describe it as fastigate, I am not botanist enough to know; probably not. But certainly, in suitable surroundings, it grows into a tall column of

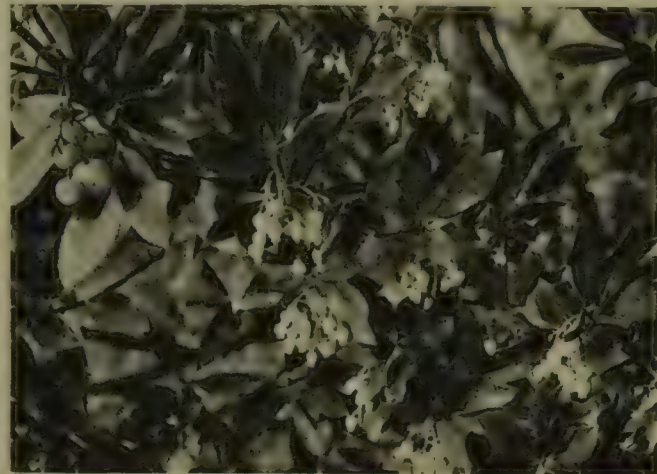
beautiful blue-green foliage with a delightful texture and sweetly resinous scent. The specimen in my picture was grown from a 2-in. cutting planted seven years ago. Its height is now 7 ft. and it is growing taller. The friend who gave me the cutting claimed that juniper would never grow more than 6 ft. tall. As a matter of fact, it is a remarkably flexible plant, and in certain conditions may, apparently, attain to 40 ft. (My authority is the R.H.S. Dictionary of Gardening.) Moreover, planted in an exposed site on poor soil, instead of growing up, it grows outwards, making another but equally delightful shape. In Ireland I once saw a whole mountainside covered with what appeared at first sight to be a particularly handsome kind of moss. On closer inspection the "moss" turned out to be juniper, growing in branches so close to the ground that they literally hugged and clad the contours of that lovely green hill. Cuttings taken from juniper now will be well-rooted in a year's time, and we are gradually planting young trees in a dozen odd corners which need a vertical emphasis.

Finally, for the greatest of all winter-flowering and fruiting beauties, there is the one shrub in my garden which I visit every day from now until January, for the sheer lust of the eye: *Arbutus unedo*. Planted ten years ago as a very small plant from a pot, our specimen is now about 9 ft. tall and rather more through the widest part of the shrub. Year after year, in October, November and December, it is covered with panicles of waxy, translucent flowers and, at the same time, last year's ripe fruit, which is a vivid scarlet and has a curious granular surface texture.

This shrub is something of an historical curiosity, for there is no obvious reason why it should have been so assiduously cultivated for thousands of years that it has spread and naturalised itself all over Europe, wherever it will survive the winters—it is quite hardy—from its original habitat in the Eastern Mediterranean littoral. True, it is very beautiful, and evergreens flowering and bearing fruit in mid-winter are not common. True, also, that the berries of this strawberry-tree are edible, although some ancient peoples believed them to be poisonous. Neither of these reasons is sufficient to account for its very wide and very early diffusion, especially as Dioscorides was of opinion that the fruit was, indeed, poisonous, though Galen notes that it was commonly eaten by rustics in Italy, as was the case in Ireland many centuries later. The most plausible explanation of the great numbers and wide distribution of this little tree is that it was one of the plants used for the ancient Greek and Italian leaf-forage plantations. The Mediterranean climate is not kind to grass; by July there is virtually nothing for the cattle to eat; nor does autumn produce the fresh, green "bite" for sheep and even cattle, which we, in the north, expect. The foliage of certain shrubs therefore took the place of grass, such shrubs being planted along the borders of fields, ditches and paths. The cattle were not always brought to the growing fodder: the leaves were often stripped from the arbutus by hand, mixed with those of olive and vine prunings, and fed to stalled beasts. Whether the larger kinds of cattle relished this diet, it is difficult to say; cows are extraordinarily adaptable in this respect. In some parts of the



A COLUMNAR FORM OF THE COMMON JUNIPER: PLANTED SEVEN YEARS AGO AS A 2-IN. CUTTING, IT IS NOW 7 FT. HIGH. (Photographs by Douglas Weaver.)



ARBUTUS UNEDO, IN FLOWER AND FRUIT (LEFT).

world they are commonly fed on seaweed; I once met a cow which was fond of fresh herring. Goats, of course, prefer foliage to grass, being browsers. And sheep certainly enjoy a change of diet, for some of my neighbour's broke into the vineyard last year and stripped a row of vines of their leaves in a matter of half an hour.

It seems, then, that we probably owe the winter beauty of the *Arbutus unedo* to the Mediterranean peasant's shortage of fodder. The deciduous trees were useful until leaf-fall—Cato advises farmers to feed their oxen on the leaves of "elm, poplar, oak and fig"; but in winter, the strawberry-tree must have been invaluable. In addition to the beauty of flowers and fruit, the little tree offers that of its always fresh-looking foliage, always richly green and never tired or disfigured: the reason for this is its habit of renewing its foliage constantly, but not steadily. It seems to wait until it has grown a new set of young leaves on one branch or several, and then, all at once, will suddenly drop the old ones, which will be found thick on the ground one morning without the tree showing any signs of nakedness.

A small error crept into my vintage account on November 7. *Baco I* is French, not Italian.

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# THE EDUCATION OF BRITISH YOUTH—XLII. ELIZABETH COLLEGE, GUERNSEY.



SEEN FROM ST. JAMES'S TOWER: A GENERAL VIEW OF THE COLLEGE BUILDING WHICH WAS ERECTED IN 1826 AND WHICH STANDS ON A HILL WITH A FINE VIEW OVER THE TOWN.



A VIEW OF THE NEW SCIENCE BLOCK FROM THE SCHOOL CHURCH TOWER. THE BUILDING OF THIS BLOCK WAS LARGELY MADE POSSIBLE BY A GRANT FROM THE INDUSTRIAL FUND.

Photographs specially taken for "The Illustrated London News" by John Pratt, Keystone Press Agency Ltd.



IN CONVERSATION ON THE STEPS OF THE MAIN ENTRANCE: THE HEADMASTER, MR. J. K. DAY (RIGHT), WITH THE VICE-PRINCIPAL, MR. H. J. THOMPSON.

In 1563 Queen Elizabeth I granted the lands and property in Guernsey, which had belonged to expelled Franciscan Friars, to erect and maintain a grammar school, to be called the School of Queen Elizabeth and with the right to carry the Royal Arms of the Tudors. From early days this Royal foundation has been known as Elizabeth College. Few foundations have faced a sterner task in more unpromising circumstances. The 6000 inhabitants of Guernsey at that time are reported by an early headmaster as violently [Continued overleaf.]



## ELIZABETH COLLEGE, GUERNSEY: LIFE AT A SCHOOL FOUNDED BY QUEEN ELIZABETH I.



(Left.)  
STANDING ON THE  
STEPS OF THE MAIN  
ENTRANCE TO THE  
COLLEGE: THE PRE-  
FECTS IN INFORMAL  
POSE. MANY BOYS GO  
ON TO OXFORD ON  
KING CHARLES'S  
AND MORLEY  
SCHOLARSHIPS.



(Right.)  
THE TWELVE SCHOOL  
AND HOUSE PRE-  
FECTS OUTSIDE THE  
COLLEGE. THE  
BADGES ON THEIR  
BLAZERS ARE THE  
ROYAL ARMS OF THE  
TUDORS.



TAKING THEIR MEDICINE BRAVELY: A SCENE DURING THE MORNING SICK PARADE,  
WITH THE MATRON, MRS. V. COOPER, DISPENSING PHYSIC.



A PEACEFUL SCENE ON COLLEGE FIELD: THE FIRST XI PLAYING AGAINST THE "ROVERS," A LOCAL  
TEAM. THE PAVILION WAS PRESENTED AS A 1915-19 WAR MEMORIAL BY OLD BOYS.



AN INDUSTRIOUS SCENE IN THE WOODWORK ROOM, WITH P. M. G. WINGRAVE  
(FOREGROUND) WORKING ON A LATHE.



MORNING ASSEMBLY IN THE MAIN HALL. READING THE NOTICES IS MR. J. K. DAY, WHO HAS BEEN  
HEADMASTER SINCE 1958.



(Left.)  
WITH A COMPREHEN-  
SIVE AND VARIED COL-  
LECTION OF BEER-  
MATS AND OTHER  
CHOICE TROPHIES ON  
THE WALL: SOME  
MEMBERS OF THE  
SIXTH FORM RELAX-  
ING IN VARIOUS WAYS  
IN THEIR DECORATIVE  
STUDY.

(Right.)  
WITH ITS FINE DEER'S  
HEAD TROPHY AND  
AN UNUSUAL CAP  
STAND OF NOBLE  
ANTLERS: A SCENE OF  
HARD, CONCENTRATED  
STUDY IN THE PRE-  
FECTS' ROOM.



A GOOD WAY OF DEVELOPING SKILL AT FOOTBALL: TWO OF THE SENIOR BOYS ENJOYING A GAME  
OF FOOTBALL-TENNIS.



A STRENUOUS METHOD OF BUILDING MUSCLES: A YOUNG WEIGHT-LIFTER  
SHOWING HIS STRENGTH, UNDER THE GUIDANCE OF MR. J. REDDISH.



A RAPID MEANS OF GETTING HOME EARLY FOR LUNCH: BOYS PREPARING TO LEAVE, AFTER  
MORNING LESSONS, ON THEIR MOTOR-CYCLES.



THE RUDIMENTS OF MUSICAL THEORY: A CLASS LISTENING ATTENTIVELY TO MR. E. WADDAMS, THE  
MUSIC MASTER.

*Continued.* irreligious and living largely by piracy. Academic education held no place in their ambitions; and it is hardly surprising that the School made little progress. To arouse ambition and to link the culture of the Islands more firmly to England in general, and to Oxford University in particular, King Charles I in 1635 founded the King Charles Fellowships (now scholarships) tenable by Islanders at Pembroke, Exeter and Jesus College, and in the reign of King Charles II the Morley Scholarships were added. Even with such

Royal encouragement the School barely survived (though in surviving at all it was more successful than the sister College which Queen Elizabeth attempted to found in Jersey), and it was not until the 1820's that the College made a useful contribution to Island life. The turning point came in 1823 when the Lieutenant-Governor, Sir John Colborne (afterwards Lord Seaton), instituted an enquiry into the "irregularities and abuses which had pervaded every department of Elizabeth College." The de Havilland Committee which

Photographs specially taken for "The Illustrated London

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an impôt on the spirits which passed into (or through) the Island. This new College was built to take 180 boys. From the start it prospered. Now with the Island population of some 45,000 there are 500 boys and 30 masters in the three Schools, Lower (7-10), Junior (11-13) and Upper. The Upper School is a Public Day School with a boarding-house. The Industrial Fund made a most generous grant for the new Science Laboratories which were opened recently. Besides the main building and the new

[Continued overleaf]



## ELIZABETH COLLEGE, GUERNSEY: A PARADE AND RIFLE PRACTICE.



WITH A CLASHING OF CYMBALS AND SOUNDING OF DRUMS: THE BAND OF THE COMBINED CADET FORCE—ESTABLISHED IN 1902—ON PARADE, WITH THE GYMNASIUM TO THEIR LEFT.



MEMBERS OF THE COMBINED CADET FORCE STRIDING OUT SMARTLY ON PARADE IN FRONT OF THE IMPOSING MAIN SCHOOL BUILDING.



LEARNING HOW TO TIE A COMPLICATED KNOT: JUNIOR BOY SCOUTS RECEIVING INSTRUCTION FROM AN EXPERIENCED LEADER.



ON SHIMMERING WATERS IN THE HARBOUR OF ST. PETER PORT: BOYS ENJOYING ONE OF THE SCHOOL'S MOST POPULAR SPORTS.



AT THE FORT LE MARCHANT RANGE: SOME YOUNG SHARPSHOOTERS PRACTISING MARKSMANSHIP IN IDEAL CONDITIONS.



HOW TO HOLD A RIFLE: J. C. SPEAKHAM RECEIVING THE EXPERT INSTRUCTION OF CAPTAIN BISSET ON THE LE MARCHANT RANGE.

*Continued.* laboratories, the College still uses the earlier building put up in 1750, which now houses the biology department and some classrooms, and has acquired the Grange Club, which contains the library, the art room and more classrooms, and Beechwood, which holds the Lower School and the Junior Boarding House. The usual games are played, and rifle shooting, both small bore and open range, is a most popular activity. Though the College VIII

has never yet won the Ashburton, it has a record of consistency at Bisley that few schools can surpass. Nearly all the boys are Islanders, including many of the boarders who are the sons of Islanders working overseas, but a few places each year go to boys from the United Kingdom and the Commonwealth. The College has strong links with the Colonial Service and Commonwealth, and with the Services. Four Old Elizabethans have been awarded the V.C.

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# Do you know your Oysters . . . ?

It takes an expert to distinguish between different varieties of oyster. But there's nothing like a Guinness — as you will readily recognise — especially with shellfish of any kind.



*(The four oysters are: COLCHESTER, DUTCH, PORTUGUESE and WHITSTABLE, reading from the top in a clockwise direction).*

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Lillet is a delicious and highly original drink with a slightly bitter-sweet flavour. For that reason it is one of the few aperitifs that tastes magnificent *alone* and ungilded. One glass will convince!

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When you are thirsty a tall glass filled with Lillet and a long splash of soda makes one of the world's most refreshing drinks. Add ice—it will only improve that subtle, bitter-sweet taste.

## LILLET with gin

One-third Lillet and two-thirds gin makes a cocktail that is not only different but extremely *delicious*. Don't shake, by the way—stir! (Use a jug, lots of ice, and stir like mad as all good barmen do.)

*Always serve your Lillet as chilled as you can*





## UNUSUAL PHOTOGRAPHS—NO. 15: "ANGELS" ON A RADAR SCREEN.



## THE NOCTURNAL MOVEMENTS OF MIGRATING BIRDS BRILLIANTLY PIN-POINTED BY RADAR.

The radar screen of the air safety control tower at Kloten, the airport for Zürich, Switzerland, has now acquired an additional and unexpected use, in helping the ornithologist observe the movements of migratory birds. Myriads of swallows, storks, geese, larks, and even ducks become picked out in brilliant clusters of light on the all-revealing screen. This remarkable photograph is

one of a series taken by the Swiss ornithologist, Professor Ernst Sutter, in exposures of one second, covering a full rotation of the radar screen over an area of five miles in each direction. In the war, radar operators, mystified by the brilliant objects, called them "Angels"; and guns were often trained on them when they were thought to be of less celestial origin.



WHY do people write books with titles like *PEEL ME A LOTUS*? My instant reaction is to inquire "Why should I?"—and on second thoughts, I begin wondering whether the lotus *can*, in fact, be peeled, and whether the author did not mean "pluck." But I shall not approach the book with any enhanced feeling of goodwill, because such a choice of title seems to me to be pretentious, and to promise little more than some esoteric posturing. Indeed, I cannot altogether acquit Charmian Clift, the author who is so anxious about her lotus, of an intensity which I find tiresome. This is the kind of thing:

How sweetly the children sleep with thin, naked brown arms flung wide and sun-bleached heads gleaming silver in the starlight. Already they have almost forgotten that there was another life before this, when they did not breakfast by the sea, when they did not sleep under the sky. Looking at them sweetly sleeping one has a little unreasonable faith again. Through them we are committed wholly to life: the enterprise is sound.

"Commitment"; "uncommitment"—that is, of course, the earnest jargon of the day, and we must bear it with as much patience as we can muster. But I must not give the impression that Mrs. Clift has no sense of humour. Her book tells of the decision taken by herself and her husband to buy a house on a small Greek island—"committing" themselves again, I'm afraid!—and of the people, Greek or tourist, whom they found there. It is full of shrewd observation and pleasant incident. I found the author to dwell with some persistence on her pregnancy, but that is a condition which naturally causes women a good deal of preoccupation. Their world is Bohemian, Chelsea transferred to the Aegean, but Mrs. Clift can write with gentle irony of the inevitable couple, "American by birth, European by education, and Greek by choice," who feel that they must "get the knack of living as *Greeks* as possible." This greatly puzzles the locals—and it is a pity that retsina makes the husband sick! So while I deplore what seems to me to be "burne-jonesiness," I read this book with much delight and appreciation.

There is nothing at all "burne-jonesy" about *FOOL'S PARADISE*, by Bertrand Poirot-Delpech. This book won the "prix interallié"—why do the French have so many literary prizes of which so few of their neighbours have ever heard?—but I should be quite prepared to award it every prize thought up by every Academy in Europe. It purports to have been written in prison by a very young man who has been found guilty of killing a man in a night-club brawl. Brought up too strictly by a too-loving mother, he manages to start a love-affair with a strip-tease artist. They leave Paris together—Alain hastily changing out of the boy-scout uniform which he had put on to deceive mamma—for the South of France, and indulge in a mad idyll. Apart from its superb irony, this book is really very funny indeed. It is also—and how rare this has become!—excellently translated by Cornelia Schaeffer.

John Braine is certainly one of the "novelists of the moment," and although it will be obvious to readers of this page that I regard "the moment" with a good deal of reserve, I much admired his new book, *THE VODI*. This is about a failure, who ends up in a TB sanatorium. As a boy, he and a friend began a fantasy about the Vodi, horrid little people ruled by a monster called Nelly, who see to it that the weak and harmless go to the wall. It is a common enough fantasy, but Mr. Braine works it out with great skill. He also knows a great deal about life in a sanatorium, which has rules and rhythms all of its own. Various women come into the book, and at the end the reader is left wondering whether the cured Dick Corvey will marry Evelyn or not. This ending is as skilful as the rest of the book.

For those who can enjoy a fairly long historical romance, Norah Lofts's *THE TOWN HOUSE* will prove satisfactory. The period is the late 14th century, and the story is that of a serf who runs away with a shepherd girl and finally achieves wealth and position, after some extremely unpleasant experiences. Miss Lofts knows a great deal about the later Middle Ages, with all their stink and brutality, and she carefully avoids absurdities like "marry," "forsooth," and "by my halidom"! But I thought the book a little too long, and began to lose interest in Martin's children and grandchildren.

*THE SLEEPING BRIDE*, by Dorothy Eden, is a mystery story about a girl who disappears just before her wedding. She has got herself into a nasty pickle, involving the murder of lonely old women with some money. In the end she is discovered, of course, and the murderers brought triumphantly to the gallows. But her ex-fiancé

## A LITERARY LOUNGER.

By E. D. O'BRIEN.

marries her much pleasanter step-sister—and a very good thing, too!

Another autobiographical book, contrasting strongly with Mrs. Clift's, is Laurie Lee's *CIDER WITH ROSIE*. I suppose "earthy" is the right

### CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

WHEN Smyslov won the World Championship in 1957, I confessed with some sadness to the belief that his ascendancy would mean a trend towards a quieter, more positional style of chess throughout the world for some time. Perhaps swayed by hope, I forecast that he would lose the return match with Botvinnik, which he did.

And now a new star has arisen in the person of twenty-two-year-old Mikhail Tal, from Riga, the principal town of Latvia. He is the very antithesis of Smyslov; a dashing, swashbuckling buccaneer of chess whose games are often poised on a knife-edge; who sacrifices in situations where the idea of a sacrifice would hardly enter anybody else's head.

Tal has won the 1959 World Championship Candidates' Tournament and, with it, the right to meet Botvinnik in a match for the title next year. Harry Golombek has forecast in *The Times* that Botvinnik is the more likely to win. I will "stick out my neck" and state that, in my opinion, a win for Tal is a virtual certainty. His *élan* is absolutely devastating.

Poor Smyslov spoke rather disparagingly of Tal's style in an interview with a Yugoslav journalist during the Candidates' Tournament. It was, I understand, shortly after the two had played each other for the first time in that event. Smyslov had had the White pieces and had ground Tal down with great thoroughness and efficiency; not once during the game, from the first move onwards, had Tal been on level terms.

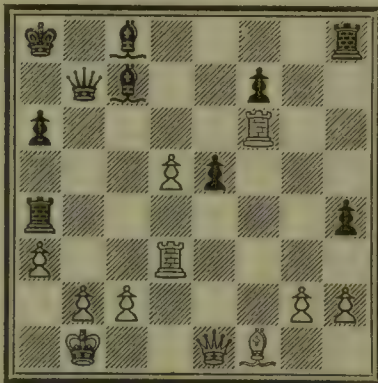
Curiously, though Tal had won the 1957 and 1958 Russian Championships, he had never previously encountered Smyslov, who had been busy fighting Botvinnik for, and winning, then losing, the world championship.

But the Candidates' Tournament was a quadruple-round affair, so Tal had three more meetings to come. Did the report of that interview sting him? I think it made little difference. Anyway, when twice he had White, he blew Smyslov sky-high by daring sacrifices and when he had Black, as we saw last week, he bamboozled Smyslov into a draw by giving away a rook.

It's lovely to see somebody in the world championship arena who can bamboozle. Dull grinding-down has never appealed to me or—I am sure—the great majority of my fellow-enthusiasts. "Soundness" may be a healthy thing but, if worshipped too faithfully, it can easily become dullness.

Tal certainly *can* bamboozle. Here is his ending against Nievergelt from the tournament at Zurich which preceded the Candidates'.

NIEVERGELT (Black)



TAL (White)

Here Tal is lost. Nievergelt should have played 30... P-K5! and if 31. R-K3, B-K4, or if 31. R-QN3, simply 31... Q×P.

30... B-Q1(?)
31. R-QB6 P-K5
32. R-QN3 B-R4
33. Q-K3 Q-R2
34. Q-R6! R-Q1

If 34... R×Q, 35. R-B8ch, Q-Nx, 36. R(B8)×Q, K-R2, 37. R(N3)-N7 mate.

35. B×P B-Q7
36. Q-B6 Q-Q2
37. B×B Resigns.

From a loss to a win in seven moves! Tal often takes less than that. Floreat bamboozlia!

word for this story of youth in a Cotswold village. There are the usual "grannies," vicars, old cards, and women not quite right in the head. But all these people do exist, and Mr. Lee lived among them and knew them. He writes very sensibly about sex in villages as compared with towns.

Mr. Lea (not to be confused with the foregoing) has written a long *LIFE OF JOHN MIDDLETON*

MURRY. There is material enough. The late Mr. Murry was not only a prolific writer, but immensely versatile. He was the husband of Katherine Mansfield, the friend of D. H. Lawrence, a farmer, a philosopher, for some time a Communist, reverting in the end to the standpoint of

Dostoevsky. As Mr. Lea writes: "Whether his religion was what he called it, a Christianity purged by the historical epoch, or, as some would contend, a Christianity purged of Christianity itself, is immaterial beside the fact that it was a religion grounded and tested in such experience." How is one to sum up such a complex character? Mr. Lea himself tells his readers that the Middleton Murry he has tried to present is first and foremost the moralist. In this aim he has succeeded, and his success has extended to filling in the whole important background to his subject's life and thought.

Action, rather than thought, is the theme of Christopher Sidgwick's *MANHUNT IN DALMATIA*. Do not attempt to read this book aloud; it is full of words like "Mrc" and "Mladen." But do by all means read it to yourself, because the author will hold your attention from the first page to the last. He is a travel agent, who spent some time hunting in Yugoslavia for a friend of his called Ian Otteran. The adventure story tells itself. But it is told with imagination and a nice feeling for language. "It is not easy," writes Mr. Sidgwick, "to convey the atmosphere of a class preparatory school in the England of the 'twenties to a Balkan girl who at eighteen had had to watch her father being hanged on a hook." There is a good deal of this sort of thing, and it makes excellent reading.

One begins to forget that "the blitz" took place nearly twenty years ago. Could you, at that time, listen with attention to other people's bomb stories without impatiently waiting for an opening to get in and tell your own? If you could—and you must have been a very rare bird—you will like *THE CITY THAT WOULDN'T DIE*, by Richard Collier. This is the bomb story to end all bomb stories, of the night between May 10 and 11, 1941, when a huge force of 500 German bombers set off to destroy London. The tale has, of course, been told before, but Mr. Collier's method of presentation, using not only those who took part in the firefighting or had exciting or horrifying experiences, but also some of the famous figures, such as Sir Winston Churchill, and even some of the German airmen. Set your own bomb story aside and read this one.

Accidents at sea always stir the imagination. Every now and then, someone writes another book or makes another film about the *Titanic*, but if there has been a predecessor to Alvin Moscow's *COLLISION COURSE*, the story of the *Andrea Doria* disaster, I must have missed it. The excitement of this appalling collision, which ended with the sinking of Italy's largest liner, was increased by the recriminations in court which followed it, and by the fact that responsibility was never pinned down.

Many readers of Captain Freddie Guest's *INDIAN CAVALRYMAN* will be touched by nostalgia. He tells of a vanished age of polo and pig-sticking, as well as of incidents in the Second World War and of training young subalterns who are now senior officers in the armies of India and Pakistan.

Field Marshal Montgomery has his own highly individual views about *AN APPROACH TO SANITY*, and these reprints of his Chichele Lectures and of his recent articles in *The Sunday Times* will serve to remind readers of them.

### BOOKS REVIEWED.

*PEEL ME A LOTUS*, by Charmian Clift. (Hutchinson; 18s.)

*FOOL'S PARADISE*, by Bertrand Poirot-Delpech. (Secker and Warburg; 12s. 6d.)

*THE VODI*, by John Braine. (Eyre and Spottiswoode; 16s.)

*THE TOWN HOUSE*, by Norah Lofts. (Hutchinson; 18s.)

*THE SLEEPING BRIDE*, by Dorothy Eden. (Macdonald; 12s. 6d.)

*CIDER WITH ROSIE*, by Laurie Lee. (Hogarth Press; 18s.)

*LIFE OF JOHN MIDDLETON MURRY*, by F. A. Lea. (Methuen; 30s.)

*MANHUNT IN DALMATIA*, by Christopher Sidgwick. (Peter Davies; 16s.)

*THE CITY THAT WOULDN'T DIE*, by Richard Collier. (Collins; 16s.)

*COLLISION COURSE*, by Alvin Moscow. (Longmans; 18s.)

*INDIAN CAVALRYMAN*, by Captain Freddie Guest. (Jarrolds; 25s.)

*AN APPROACH TO SANITY*, by Field Marshal Montgomery. (Collins; 8s. 6d.)





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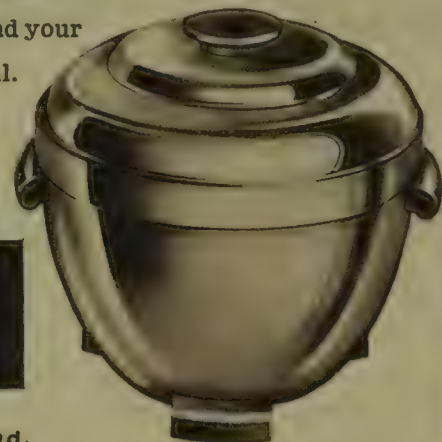
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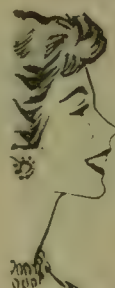
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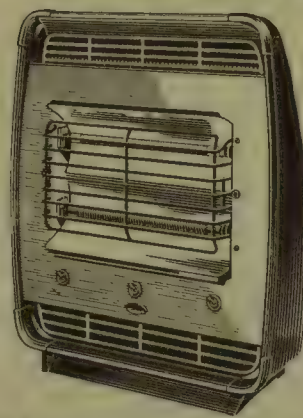
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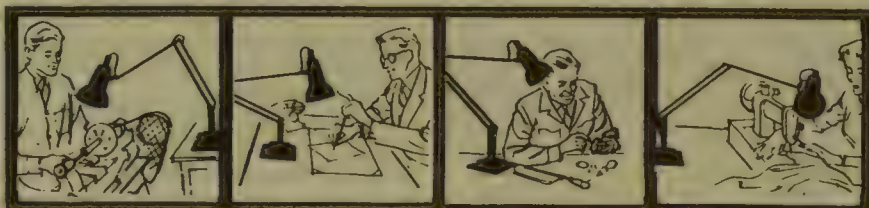
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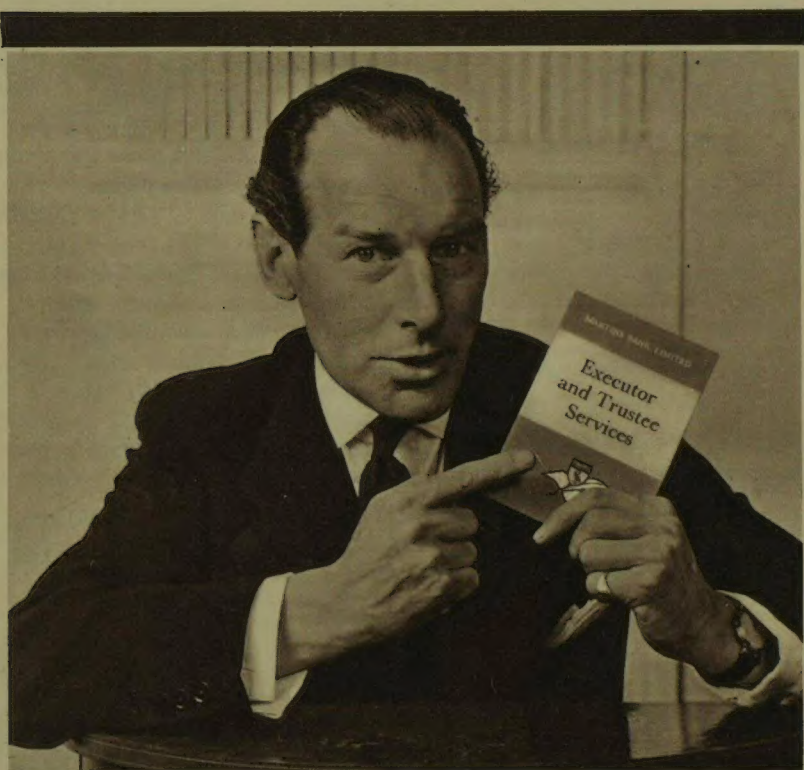
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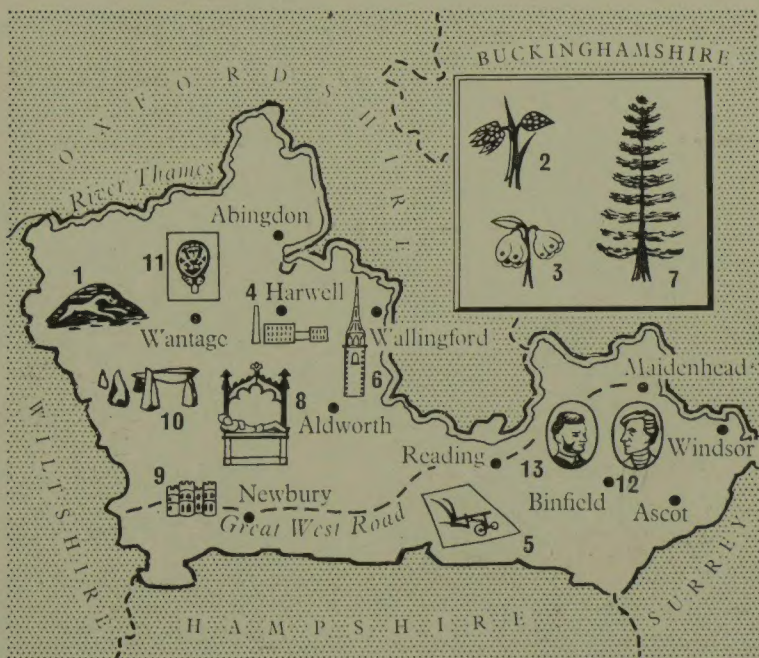
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Painted by Barbara Jones

## Shell guide to BERKSHIRE



Three features of Berkshire are the Thames, the river-meadows, and the downs. To the downs belong horses ancient and modern, Uffington White Horse (1) of the Iron Age, racehorses in training. To river-meadows and banks, respectively, belong two remarkable wild flowers — Fritillary (2), and Loddon Lily (3). The black Berkshire Pig is a now world-famous breed developed by Berkshire farmers. Some phenomena are atomic research at Harwell (4), biscuits at Reading, Reading's Museum of English Rural Life preserving old implements such as a Berkshire plough (5), the eighteenth-century spire of St Peter's Wallingford (6), the huge Wellingtonias (7) of Wellington College (both tree and college named after the Iron Duke), the congregation of giant effigies in Aldworth's downland church (8), and the castellated toll-house (9) known to all users of the Great West Road. Also Wayland's Smithy (10), a prehistoric passage-grave on the downs.

King Alfred — indicated by Alfred's Jewel (11) of rock-crystal inscribed *Alfred ordered me to be made* — was born at Wantage in 849. (The Jewel is in the Ashmolean Museum, Oxford.) Alexander Pope (12) grew up at Binfield and celebrated the Thames, the Loddon and Windsor in his poem *Windsor Forest* (1713). Matthew Arnold (13) in *The Scholar Gypsy* (1853) and *Thyrsis* (1866) wrote of the Berkshire scene and flowers along the river border with Oxfordshire.

The "Shell Guide to Wild Life", a monthly series depicting animals and plants in their natural surroundings, which gave so many people pleasure last year, is published in book form by Phoenix House Ltd. at 7/6. The "Shell Guide to Trees" and "Shell Guide to Flowers of the Countryside" are also available at 7/6 each. On sale at bookshops and bookstalls.

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